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At the Theatres.



Last Friday Fanny Davenport appeared in a new role in a new play by Dumas, translated by Hart Jackson, called *Lionette*, which is well known by the French title, *La Princesse de Bagdad*. Despite Miss Davenport's sturdy efforts the piece scored a failure, and we are at a loss to understand why it was successful with an inferior cast in Philadelphia a short time ago, unless it is that the Quaker City, from pure ignorance, imagined it had found a dramatic treasure.

The story of *Lionette* is repulsive, and if not exactly immoral, at any rate shows a type of French domestic life that is far from being beneficial in its tendency. The heroine is the illegitimate child of a king, and the daughter of a Parisian woman of the town. This is a nice sort of creature to make the central figure of a drama to begin with. True to the instincts of her kind, *Lionette* is a fatalist, destiny in this instance balancing virtue and vice. She is married to a jealous Count, who is remarkable only because he loves his wife more than French husbands are generally supposed to do. A man named Beaufort lays a plot to accomplish the fall of *Lionette*. By purposely paying some of her bills he arouses the suspicions of the Count. To clear herself *Lionette* visits Beaufort's house, where she is discovered by her husband and the police. She becomes enraged with the Count's not unreasonable accusations, and falsely states she is in Beaufort's apartments for unmentionable reasons. A separation of course results, but first she arranges to feather her nest by accepting the proffered affections of Beaufort. He calls at her residence for the purpose of taking her away to a new abode, but the plan is frustrated by *Lionette's* child, who bars the escape of his mother, and is knocked down accidentally by her lover. This is supposed to arouse the woman to a sense of the wrong step she is about taking, and Monsieur is discarded sans ceremony. The Count enters, finds his wife bending over the form of their child, and a reconciliation ensues immediately. This is absolutely the whole story—told in brief. What material it contains for the dramatist, the reader may judge for himself.

To begin with, the mainspring of *Lionette's* character is quite false. The fatalist does not reason from circumstances that arise, but from a sense of predestination. It is absurd for a woman to consider herself bound to lose her virtue simply because an accident happens to throw suspicion upon her honor. Such a theory is baseless, and robs the character of *Lionette* of all truth or fidelity. What a woman of her temperament and condition might feel amidst such surroundings is an overpowering presentiment from the beginning of her career that she is to deviate from the path of honesty, but even the Frenchest thinker could not accept Dumas' peculiar idea as consistent with his truest conception of the conditions of fatalism. A woman, placed in *Lionette's* situation, might possibly have anticipated such an event as the unjust accusations of her husband, and prepared for it by a predetermination to consider herself a victim of chance, and act accordingly, but she surely would not recognize the finger of fate upon the first experience of its touch.

The dialogue of the play is colorless and uninteresting; there is no comedy element, and the spectacle of a succession of impossible passions displayed on a groundwork of unreal incident is not taking to a public surfeited with French twaddle and willing only to accept from a foreign source that which possesses the true ring of genuine sentiment. When we reflect that Sardou's wonderful production, *Daniel Rochat*, got the cold shoulder, the hopes of the French authors for any more fame in America are based upon slight foundation. The day of the hot-bed drama has passed by, and now we will only receive plays that are natural, sympathetic and real, and the characters that are moving in them must be created of flesh and blood, not of stupid or brilliant imagination.

Miss Davenport played *Lionette* for all it was worth, which, as we have pointed out, was little. She illustrated the peculiar ideas of the author admirably, and carried out his conception perfectly. But this course—which was the only artistic one she could pursue—led to sure failure. Several of the scenes Miss Davenport played with considerable effect, notably, the one that concludes the second act, where a piece of Camille business is revived; instead of Armand casting gold at the feet of *La Dame aux Camélias*, *Lionette* strews ten franc pieces over the Count de Beriac. George Clarke acted this other part very well, considering its lack of

opportunities, and the fact that it was taken at short notice, owing to certain necessary alterations in the cast, but the character was so ungrateful he could not make it go with his audience. Charles Rockwell as Monsieur Nourvady was pretty good, and, although somewhat stiff at times, he made the wily schemer a gentleman in speech and manner. Charles Fisher as Monsieur Godier, and Louis Baker as De Trevelle, made up the cast, so far as excellence went. Mr. Hayman gave the play old scenery, part of the celebrated "blue chamber," which has assisted at innumerable theatrical funerals, was of course employed to give a bad character to this one. *Lionette* was acted for the balance of the week, closing Miss Davenport's farewell engagement in this city, which, with the exception of this unhappy production, was a most successful one, being profitable both to Mr. Haverly and the star. She will sail for Europe next June to carry some years abroad, and the best wishes of her first admirers, for a prosperous and happy sojourn on the other side will attend her.

Harrigan and Hart produced their new play, *Squatter Sovereignty*, at the Theatre Comique on Monday before a crowded house and with overwhelming success. The play is in three acts and three scenes—all painted by Witham and constructed by Cutler. The first is the interior of the Widow Nolan's shanty; the second a gorgeous but tasteful Fifth Avenue interior, painted and furnished with an æsthetic tone that would do credit to the Union Square or Madison Square; the third is Shantytown by Moonlight. All were good, and all loudly applauded. Dave Braham contributed six new tunes to the new piece—"The McIntyres," "The Maguires," "Widow Nolan's Goat," "Miss Brady's Piano," "The Porlorn Old Maid" and "Paddy Duff's Cart." They will all become popular, but the last was the hit of the evening, and was repeatedly encored. *Squatter Sovereignty* has a very comical plot. Felix McIntyre (Edward Harrigan) engages his son, Terence (M. Bradley), to marry Nellie Nolan (Gertie Granville), the daughter of Widow Nolan (Tony Hart). Among the articles enumerated in the marriage agreement is a billy goat. Widow Nolan cannot produce Billy, because Capt. Kline (Harry Fisher), a rich German, on upper Fifth Avenue, has locked the goat in his pantry for chewing up the lace curtains of his basement windows. Forthwith the McIntyres and the Maguires resolve to go to the German's mansion and recover the goat. In the last act it is discovered that Nellie has married Fred Kline (James Tierney), the son of the rich German, and then the long-anticipated row breaks forth, and the Widow Nolan's shanty is demolished in the fight. The audience roared and screamed with laughter over the details of this story. Johnny Wild and Billy Gray have only small character parts, which they will work up presently, and the favorite Mrs. Annie Yeamans is only on in one act for the character bit of Josephine Jumble, while Annie Mack, another favorite, has only to look pretty as Bella Parker. But Messrs. Harrigan and Hart fairly revel in the immense parts of Felix and the Widow. Their make-up is so clever that at first they could not be recognized, and a shout of applause shook the elegant theatre when their voices revealed the popular managers. The McIntyres and the Maguires will now take rank with the Mulligans as real Irish New York families, and *Squatter Sovereignty* will run out the season. The piece differs from all others presented by Harrigan and Hart, in the fact that there is not a negro in it. All the negro comedians become Irishmen now. This is a new departure and a bold one, but it is successful and therefore justifies itself. We have to congratulate all concerned upon another triumph.

Last Thursday Manager Palmer began a new series of extra matinees at the Union Square with the New Magdalen. The house was filled by a very appreciative audience. Some of the handsome scenery from Lights o' London was used. The very strong cast included Clara Morris as Mercy Merrick, Eleanor Carey as Grace Roseberry, Virginia Buchanan as Lady Janet Roy, James O'Neil as Julian Gray, John Parselle as Surgeon Wetzel, Walden Ramsey as Surgeon Surville, and Julian Magnus, W. H. Montgomery, Lyander Thompson, Robert Warren, W. Morse and S. Quigley in small, but important parts. The version used is a new one, presumably by Mr. Cazauran, and is chiefly remarkable for a very long speech in the last act, with which Miss Morris produced wonderful effects upon the audience, keeping them spell-bound or melting them into tears at will. The peculiar acting of Miss Morris is beyond criticism, so that we need not go over the oft-trodden arguments by comparing her impersonation of Mercy Merrick with that of Carlotta Leclercq or that of Ada Cavendish. Each has its own merits, and comparisons would be odious. But upon safe, artistic, professional grounds, we can warmly praise the Grace Roseberry of Miss Carey, which far surpassed anything she has previously done in New York, and was a genuinely perfect performance, which roused the audience to enthusiasm. A lady who can play such a part so splendidly need put no bounds to her histrionic ambition. She

can play anything. We have nothing but praise, also, for the refined and delicate acting of Walden Ramsey as Horace, and for the bluff and quaint German of Mr. Parselle. As the Clergyman, James O'Neil would be stronger if he indicated the adventurous spirit that smoulders beneath the conventionalities of Julian Gray. Wilkie Collins has drawn an exceptional English clergyman; Mr. O'Neil gives us the usual English clergyman. Doubtless this fault will be amended as Mr. O'Neil takes a firmer grip upon the part, and perceives its possibilities. The New Magdalen will be repeated every Tuesday and Thursday matinee until further notice. Lights o' London still overflows the house every night, and Saturday matinee.

Mary Anderson continues her very successful engagement at Booth's. She played Juliet all last week until Saturday, when she appeared in *Pygmalion* and *Galatea* for the first time in New York, at the Saturday matinee, and revived *The Hunchback* on Saturday night. This Saturday evening she will produce the new translation from the French, by Miss Ford, of Baltimore, called *The Daughter of Roland*. As *Galatea* is a statue supposed to be warmed into life as a woman, and as Miss Anderson is a woman who seems upon the point of being chilled into a statue, it is evident at once how well her new part suits her, and how well she suits the part. It may be truly said that Gilbert's heroine has never before been so perfectly represented as by Miss Anderson's statuesque grace. William Harris, who distinguished himself as Romeo, was equally acceptable as *Pygmalion*. In *The Hunchback*, Miss Anderson's impersonation of Julia is already sufficiently well known. J. B. Studley found his opportunity at last as Master Walter, and made the most of it. The casts of all Miss Anderson's plays, while making no pretensions to special brilliancy, are satisfactory, and that is a great deal to say when usually the critics all fall foul of the support of a star, no matter how good the actors and actresses may be individually. Miss Anderson's engagement has another fortnight to run, and then she moves over to the Grand Opera House, which will only remain under its present bad management for ninety days longer.

Those traveling favorites, The Tourists in a Pullman Palace Car, came back to Haverly's Fourteenth Street Theatre on Monday. The company has been gradually reconstructed, and its new faces give it all the attraction of a novelty, while the old fun and frolic remain. W. A. Mestayer is still at the head of the merry-makers; but next to him come the Daly Brothers—no relation to old Duff—who receive four and five encores for their songs, and dance as well as they sing. Theresa Vaughn, Helen Carlett, Maggie Duggan, Maggie Chambers and Florence Kellogg are now the ladies of the party. Miss Vaughn has a capital Dutch song; Maggie Campbell does a tremendous dance with one of the Dalys, and Miss Kellogg's vocalization is excellent. Much of the music, too, is new to The Tourists, being selected from *Olivette*, *Patience*, *Mignon* and *Trovatore*. On the whole, John P. Smith, the general manager, is quite right when he declares that The Tourists are stronger than ever. The theatre was overcrowded, not even standing room being available. The prospects are that this will be repeated during the whole engagement.

Barry and Fay are the stars and Muldoon's Picnic the attraction at Haverly's Niblo's Garden this week. Manager Haverly had arranged to have the Steele Mackaye company produce *The Fool's Errand*; but Mr. Mackaye's telegram accepting time and terms was not delivered by the Western Union Company, and so the Muldoons secured their Broadway opening. We have described the scene before, when it was originally brought out at the Windsor. It was written by Counsellor Edwin Price, upon the model of The Mulligans, and is crowded with variety business. After Muldoon's Picnic, the long-expected revivals of the Union Square successes will begin, and no doubt they will end the season at this grand old theatre.

The opening of Wallack's new theatre is now an old story. Everybody knows how handsome the house is; how everybody despaired of purchasing tickets and then found them in the hands of the speculators; how Mr. Wallack made a brief, pathetic speech; how John Gilbert was enthusiastically called for; how the company were so nervous that the performance of the *School for Scandal* was not up to the Wallack mark; how Manager Moss forgot to send seats to the press, and sent those critics who did not buy seats upstairs, to gnaw their wrongs out of sight; how the theatre, elegant as it is, was too cold for comfort; and how Mr. Wallack's proclamation about full dress and Gainsborough hats produced not the slightest effect upon the public, who dressed precisely as they pleased, except two or three eccentric women who came bareheaded, and were laughed at and caught colds for their pains. Since the first night, when the auction sales ran the receipts up to nearly \$11,000, comparatively few people have ventured to see the *School for Scandal*.

Everybody is waiting for *The Money Spinner*, which will be produced next week; but without Lester Wallack, who goes down to the Park to star in *The Colonel*. The Money Spinner is by a young London actor named Pinero, and was a success at the St. James' Theatre, London, with Mr. and Mrs. Kendall in the parts now to be played by Osmond Tearle and Rose Coghlan.

This is the last week of *Mother-in-Law*, at the Park; of Joe Emmett, at the Windsor; of Haverly's Strategists, at the Bijou. Little Corinne now plays *The Mascotte* at the Bijou matinees, and will take her benefit on Friday, appearing in a triple bill. Next Monday, Willie Edouin's company, in *Dreams*, will revisit the theatre, in which they made their piece a success.

Esmeralda, at the Madison Square, is to have a magnificent plaque for its one hundredth night souvenir, and still draws as splendidly as ever.—*Patience*, at the Standard, has largely increased its business since the arrival of Oscar Wilde, and ought now to finish the season without being supplemented by Claude Duval, which is in rehearsal.—John Howson and the Comley-Barton troupe have more than renewed their former success in *Olivette*, at the Fifth Avenue, and Madame Favart is in preparation for revival.

Hague's British Minstrels have made an unquestionable hit at the Casino. It is, however, a hit of British minstrelsy, not of negro minstrelsy, and does not at all interfere with the San Francisco's, where, Birch, Backus and a select quartette of comedians still crowd the hall and burst the buttons in the burlesque, *Patience*. To say that Backus resembles Oscar Wilde would be but faint praise.

Tony Pastor has produced a new comicality by Jacques Kruger, called *Muldoon's Coterie*, which was laughed into success on Monday night. He invites the ladies to wear their Gainsborough hats at his theatre, if they like, as the seats are so arranged that everybody can see, no matter what sort of head gear is worn in front. Tony's bouquet matinees are so successful that they will be repeated. How he does it is a mystery; but the bouquets given to the ladies are worth more than the price of admission at any florist's.

Rossi will reappear at the Academy, next Tuesday, in *King Lear*, and during his engagement will produce Dumas' play, *Edmund Kean*, which Barton Hill translated into English several years ago. It is announced that, out of gratitude to the American people, Rossi has learned to play the last scenes of *King Lear* in English. This is a very popular thing to do.

The Giddy Gusher



The Gusher likes to laugh; but there are women who like to cry, and the worst circus in an audience are those who, from one cause or another, make themselves up for all public occasions. With these persons the emotional Clara is a prime favorite, and at the New Magdalen matinees it is really interesting to watch the devices of the affected to shed tears and retain make-up.

One woman I watched as she sat over and tried to catch 'em on the jump before they washed of the India ink on her lower lashes. Another indulged in a comfortable cry while the footlights were down, but got out a little ivory box with a puff, and went over the streaky cheeks before they were turned up. Alas! for those patrons of patent washes—those Cream of Lily users; those Bloom of Eternal Youthens. Salt tears scored tortuous gutters across the surface of the walnut cat-suit-colored cuticle, and a mere dab of powder was laughed at.

There was a belief some years ago that a process of enameling was performed in Paris, and many ladies who returned from there with their countenances done up like porcelain-lined saucepans, were popularly supposed to be enamelled. Strange tales were told of faces that could not be washed, but were carefully dusted off after use. That's pretty well exploded. There is a preparation of Colloidin often applied to give a sort of new skin over the old, and when the old one has been ploughed by too much human emotion; but the jumping off point is reached by a Boston girl, who is just now undergoing heroic treatment.

The lady in question is culchased as the true Beantowner should be. She has a fine Athenion nose, a long æsthetic Ellen Terry chin, just the sort of eyes that look well under glass (as the Boston eye oftenest is). But frequent dallying with playful east winds had roughened her cheek (and Boston girls have lots of it). The Hub freckle looks like a bronchial troche, and this unfortunate creature had a box of them across her bridge and cheek bones. She is a scientist, however, and she has read much. In her researches she found an account of Lady May Wortly Montague's case. That famous woman underwent treatment for imperfection of complexion, and wrote a friend a full description of it. On this document the Boston girl has gone to work. She caused to be constructed a plaster of such powers of removal that I christened it the first of May plaster the moment I heard of it. She laid herself on her back. She composed her features and she applied it. That was last Thursday. Sunday every trace of the old Bungtown hide had disappeared. A new skin is forming. She restrains all emotion. A smile would be a wrinkle; a yawn unfailing destruction. She takes her food through a quill (they ought to feed her as they do pigs, in the ear). She has got her head and jaws set in plaster of Paris, lest unconsciously she sneezes and makes a knot in that bran new cuticle nature is knitting over her nose.

Along about next week she is in hopes of removing the plaster and finding a nice tender pink and white complexion underneath, free from the algebraic lines and scientific indentations that time and a Boston education had implanted on the old one.

Bless her! I wish her luck. She is remotely connected with a family who own a horse I drove all one Summer, and naturally I feel an interest, outside the one all women feel in any experiment for the complexion. Therefore shall I look up the result, and if successful, teach the afflicted to spread the beautifying plaster.

In this column a week or so ago, I told the story of Charley Foster's misfortunes, and with my accustomed accuracy got the name of his father, "Joseph," when it is Joshua, and the location of the asylum, Haverhill, when it is Danvers—small mistakes, but they might occasion trouble. To that appeal Captain Joshua Foster, of Salem, has received several welcome replies and one I wish to put on record. It came from Cleveland. It brought the afflicted family a \$50 bill, and it came from Mr. and Mrs. Charles Stratton—dear Tom Thumb and his sweet little wife.

Now, I ask you if that large heartedness is not delightful? I always did think them the most charming and interesting couple the world ever beheld. I am proud of their friendship, the blessed little people. There isn't a brighter woman before the public than Lavinia Stratton, and two kinder hearted people don't live. If all the giants since Goliath sent the Gusher \$50 notes for charitable purposes it would warm the cockles of that old girl's heart like the dear little bank note the Strattons sent Captain Joshua (right this time) Foster.

The Gusher set out in this column to say she loved to laugh. Therefore did she go on Monday to see the new play of Tony Hart and Edward Harrigan, and she howled with delight from first to last.

Talk of Wallack's first night, and the rising of the curtain after act third to slow music, displaying by easy stages the time-honored legs of Lester posing between poses, overcome with property emotion, wound up, all the works oiled, etc.—that was a great spectacle, and viewed by the eyes of no small potatoes. Neither was Harrigan's *Squatter Sovereignty*. What if Hoss-car Wilde did orate at Chickering to the frosting on Satiety's Cake. Gonnery and Winter, the æsthetic crickets, chirped in the auditorium of the Comique. What though the blushing and beautiful filled the circle seats around the black silk stockings of the disciples of the Dado. Joe Mora and Leroy and Catlin roared through a jolly evening.

Oscar Wilde faced a galaxy of fashion, and so did Johnny Wilde. I was there myself, so was Kalulu (therefore have we pictures).

Some one else will tell you what a success—what an uproarious, overwhelming success the play was—but the Gusher likes to come in with an endorsement when she is particularly pleased, and she was pleased Monday night.

In a very nice little mixture of boiling water, loaf-sugar, lemon-peel and nutmeg, she drank continued success to the amusing pair and the tuneful tenant of the leader's chair, Dan Braham. May the tripod never lose a leg in the lifetime of

THE GIDDY GUSHER.

Professional Doings.

—Edna Carey denies the report that she is engaged for Gutlick's Furnished Rooms.

—Joe Emmet commences a three weeks' engagement at Haverly's California Theatre July 3.

—The Madison Square Theatre management is reading and considering a play from the pen of W. D. Eaton, of Chicago.

—Hazel Kirke, with the Ellsler-Couldock cast, will be one of the attractions at the Fifth Avenue Theatre next April. After that the company returns to San Francisco.

Pen and Pencil.



[The man who is behind the times is dead. Everybody in the newspaper line just now is publishing a Primer. At the expenditure of much time I have compiled one myself, especially illustrated, in the highest style of the art, by my talented confrere, Pencil, for the benefit of THE MIRROR. There may, and then again there may not be any significance in the fact that this Primer and Oscar Wilde appear almost simultaneously in New York.]



THE HEAVY LADY.
THE HEAVY LADY.

This Joyous Sight is the Heavy Lady. Why is She Joyous and Heavy? Because she is Married and her Youngest is Sweet Sixteen? No. Because she has got a Small Part in the Next Piece? Oh, No. The reason is Because the Her old Critic said She is Beautiful and Chic, and Should Play Juliet. Was Not the Dear Critic kind to say This?



THE ECONOMIC YOUNG LADY.
THE ECONOMIC YOUNG LADY.

See the Economic Young Lady. She Plays Juvenile Parts at the Rookery for Sixteen Dollars per Week, and her Dresses Cost her Six Thousand and Dolars per Season. Little Girls, If You are Very Good You May Go on the Stage Some Day and be Economic, too, Like the Juvenile Lady. How Her Solitaires Sparkle. The Donor was the President of a Big Bank. Now He is Doing the Grand in Sing Sing. Is not the Lady's Hat a Daisy? It was Bought by the Yard, and the Kind Man who Paid the Bill Cut His Throat with a Jack-knife over in Penn Yan. The Lady is Very Pretty. She will marry an Italian Count by and Bye, and learn to Cook Mac-car-oni in Crosby Street.



THE OLD TIMER.
THE OLD-TIMER.

Is this the President of the United States? No. Is it the Octopus from Worth's Museum? No, it is an Old-Timer.

one of the Old School. Can he talk? I should smile. In Seven Minutes he will tell You he played the Ghost with David Garlick; he will tell You the Stage has Gone to—Well, to the Hot Place, where Dead-heads all go. He will Cry A-bout this De-gen-er-a-cy, but if You ask him to Drink a Gob-let of Whisk-ey he will For-get his Grief. Mr. Collins Likes The Old-Timer because his El-o-quence Ar-raigns many Young Of-fend-ers Be-fore the Bar. Nice Old Man. Pat him Kind-ly, Dear Child-ren, for He Won't be Alive by the Time You Die.



THE TART LEADING MAN.
THE TART LEADING MAN.

Little Children, You have All Seen the Tart Leading Man. You Re-cog-nize him by his Stri-ped Trow-sers and his Wond-rous Gall. He has Played "Me Lord, the Carriage Waits," and he has al-so Played the Thane of Glam-is and of Caw-dor. He Lives on the Curb in Front of the Mor-ton House when he is at Home. He is Well Ac-quainted with Every R. R. Tie East of Mus-ke-gon (Mich.) and he can Beat Row-ell with Ease. Do Not ask him if he will Bor-row Your last Half Dol-lar. He Will Ever-y Time. Why Does the Sa-loon-Man Wink and Hide His Crack-ers and Cheese When the Tart Leading Man Ap-proacheth? Per-haps he will Kick You Out if You Ask him.



THE BUSY A-GENT.
THE BUSY A-GENT.

Here we have a Busy A-gent. He is Paid by Man-a-gers to Em-ploy People they do not Want, and the People Pay him to Place them where they are Least Fitted. He Never Sleeps. He is King over the Actors and the Man-a-gers is King over him. He will Route a Com-pa-ny for Ten Dollars, and the Com-pa-ny will be Routed before he Gets Through. He Makes Dollars for Six Attractions in One Small Town for the Same Night. This is Part of his Trade. His Fav-or-ite Tour is as fol-lows: Belle-ville (Ill.), 6 Nights; Ko-ko-mo (Ind.), 3 Nights; Dav-en-port (La.), 5 Nights; Taun-ton (Mass.), 2 Nights; Titus-ville (Pa.), 5 Nights; Tar-boro (N. C.), 6 Nights; Xen-is (O.), 2 Weeks; Brock-ville (Can.), 3 Nights and Mat-inee; Augusta (Ga.), 2 Nights; Green-ville (N. J.), 2 Weeks; Ith-a-ca (N. Y.), 4 Nights; Phil-a-del-phia (Pa.), 1 Night; Bos-ton (Mass.), 1 Night; San Francisco (Cal.), 1 Night; Pe-ru (Ind.), 6 Nights; Troy (N. Y.), 4 Nights. Here the Com-pa-ny Breaks Up. For Two Dol-lars the A-gent Says he will Give You an En-gage-ment with Any Man-a-gers in the Business; for Five Dol-lars he will Make You a Star. Run and get One Hun-dred 3 Sheets and Six Lith-o-graphs Print-ed, and be a Star.

[To be Continued.]

PEN.

Oscar Wilde's Lecture.

Oscar Wilde appeared at Chickering Hall Monday night, and delivered his lecture on the English Renaissance. The place was packed to the doors, and the aisles were choked with standees. The audience was a representative one, all the noted clergymen, literateurs, society celebrities and journalists being present. They probably expected considerable amusement at the aesthetes' expense; but they were disappointed, for Mr. Wilde's masterly address commanded respect for its scholarly merits, and although his arguments are not likely to win anybody over to his views in this country, at all events he deeply impressed his listeners with a sense of his ability.

Mr. Wilde appeared in an odd dress. He wore a well-fitting dress coat, a low collar and flowing necktie, a white vest, a pair of velvet knee-breeches, black silk stockings and patent leather pumps. A small diamond shirt-stud and a gold fob were the only or-

naments displayed. His face is plastic, pallid, and is striking principally from the contrast created by long, straight hair, which he parts in the centre and brushes down over his neck and ears. His manner is reserved and unostentatious, but he is possessed of a quiet assurance that is not unpleasing. His voice is good, and his delivery is such as a well bred man accustomed to fashionable drawing-rooms usually affects. He makes no attempt at oratorical effect, and his theme suffers in consequence. His lecture lasted two hours, and its somewhat pedantic, stilted construction wearied the assemblage, which nevertheless centered upon him close attention. Allusions to Patience and the current aesthetic satire occasioned some merriment, in which Mr. Wilde himself joined, his face lighting up pleasantly with broad smiles. He is evidently sincere in his ideas, and like Henry Bergh, Susan B. Anthony or Robert G. Ingersoll, he expresses them with the extravagance of an extremist. We scarcely agree with him in the belief that America is the field for aesthetic progress—our people are too commonplace and practical to give up their bustle and money grubbing for the attractions held out by an English dreamer. In order that our readers may judge something of Mr. Wilde's logic we print the greater part of his address. It is stronger in type than in the delivery:

"Among the many debts which we owe to the supreme aesthetic faculty of Goethe is that he was the first to teach us to decline beauty in terms the most concrete possible; to realize it, I mean, always in its special manifestations. So in the lecture which I have the honor to deliver before you I will not try to give you any abstract definition of beauty, any such universal formula for it as was sought by the philosophy of the eighteenth century; still less to communicate to you that which in its essence is incommunicable, the virtue by which a particular picture or poem affects us with a unique and special joy; but rather to point out to you the general ideas which characterize the great English renaissance of art in this century. This renaissance has been described as a mere revival of Greek modes of thought, and again as a mere revival of medieval feeling. It is really from the union of Hellenism, in its breadth, its sanity of purpose, its calm possession of beauty, with the intensified individualism, the passionate color of the Romantic spirit, that springs the art of the nineteenth century in England, as from the marriage of Faust and Helen of Troy, sprang the beautiful boy Euphorion.

"I trace the first tendencies of the modern renaissance to the French revolution, and the desire for perfection which lay at the base of that revolution found in a young English poet its most complete and flawless realization. Phidias and the achievement of Greek art are foreshadowed in Homer; Dante prefigures for us the passion and color and intensity of Italian painting; the modern love of landscape dates from Rousseau; and it is in Keats that one discerns the beginning of the artistic renaissance of England. Byron was a rebel and Shelley a dreamer, but in the calmness and clearness of his vision, his self-control, his unerring sense of beauty, and his recognition of a separate realm for the imagination, Keats was the pure and serene artist, the forerunner of the pre-Raphaelite school, and so of the great Romantic movement of which I am to speak.

"If you ask nine-tenths of the British public about the pre-Raphaelites you will hear something about an eccentric lot of young men, to whom belong a sort of divine crookedness and holy awkwardness in drawing all the chief objects of art. To know nothing about their great men is one of the necessary elements of English education. The pre-Raphaelites were a number of young painters who banded together in London about thirty years since to revolutionize English poetry and painting. They had three things which the English public never forgives—youth, power, and enthusiasm. Satire paid them the homage which mediocrity pays to genius. Their detractors blinded the public, but simply confirmed the artists in their convictions. To disagree with three-fourths of all England on all points is one of the first elements of sanity.

"Pre-Raphaelism was, above all things, a return to nature—to draw and paint nothing but what was seen. With the joining of William Morris and Edward Burne Jones to the original band came changes. The latter brought to painting a more exquisite choice, a more faultless devotion to beauty, a more intense seeking after perfection. He felt that the close imitation of nature was a disturbing element in imaginative art. The artist can exchange no theory of life for life itself. For him there is no escape from the bondage of the earth; there is not even the desire of escape. He is the only true realist. It was said that the storm of revolution blows out the torch of poetry; but the desire for equality has produced the most gigantic intellects that the world has ever seen. The revolutionary period was one of measureless production and of measureless despair.

The poetry of Morris, Swinburne and Rossetti shows a style flawless and fearless, a sustaining consciousness of the musical value of each word as opposed to that value which is merely intellectual, a distinct advance in technique which is the characteristic of all great ideas. While, then, the material for workmanship is being elaborated, what people call the inspiration of poets has not escaped the controlling influence of the artistic spirit. Not that the imagination has lost its wings, but we have accustomed ourselves to count their innumerable pulsations, to estimate their limitless strength, to govern their ungovernable freedom.

"Whatever spiritual message an artist brings to his age is matter for his own soul. It is for us to do naught but accept his teaching. But our restless modern intellectual spirit is not perceptive enough. Only a few have learned the secret of those high hours when thought is not. The secret of the influence of Japanese art here in the West is that it has kept true to its primary and poetical conditions, and has not had laid on it the burden of its own intellectual doubts, the spiritual tragedy of its own sorrows. In its primary aspect painting has no more spiritual message than an exquisite fragment of Venetian glass. It is a certain inventive and creative handling of line and color which touches the soul—something entirely independent of anything poetical on the subject—something satisfying in itself, and in poetry, the poetry comes from what Keats calls the sensual life of verse, an inventive handling of rhythmic language. And criticism, what place is that to have in

our culture? I think the first duty of an art critic is to hold his tongue at all times and upon all subjects. The true critic addresses the public—not the artist ever—the public only. It is the critic's place to teach the public to find in the calm of art the highest expression of their own most stormy passions. "I have no reverence," said Keats. "For the public or anything in existence but the Eternal Being, the memory of great men, and the principle of beauty."

Such, then, is the spirit which I believe to be guiding and underlying our English renaissance. But it is incomplete. There can be no great sculpture without a beautiful national life, and no drama without a noble national life. The commercial spirit of England has killed both beauty and nobility.

"Consider the warm and full-colored beauties of the more artistic cities of the old world past as a school of design, and then take a look at the worn and dreary appearance of any modern city; sombre dresses of men and women, the barrenness of color, the colorlessness of surroundings. Without a beautiful national or natural life not sculpture only, but all the arts, become impossible. As regards the high drama it is not true, as some critics would persuade us, that the novel has killed the play. The romantic work of France shows us that—the romantic works of Balzac and Hugo, growing up side by side and supplementary to each other, though neither saw it. Of all other arts poetry may and does flourish in any age. The splendid spirit of the lyricist, fed by its own passion, may pass, like a pillar of fire, over the desert as over the pleasant places, and is no less glorious, though no man follow. From the mean squabbling of a sordid life that limits him, the dreamer or idylist may soar on poetry's viewless wings to supernatural heights; like Keats, may wander through the old-world forests, or stand like Morris, on the Viking's galley, though galleys and Vikings have passed away. The drama deals with social man in his relations to God and to his fellow man. It is the product of a great national unity of energy. It belongs to such ages as of Elizabeth at London or Pericles at Athens. Shelley felt how incomplete our kind was in this respect, and he has shown in one great tragedy by what terror and pity he would have purified our age. In the past the drama has the artistic form which the England of the present day seeks in vain.

It is to you, rather, we look for the perfection of our movement. There is something Hellenic in your life, something Elizabethan that our life cannot give. You are at least young. That very absence of tradition which Mr. Ruskin thought would rob your rivers of their life and your flowers of their fragrance may rather be the source of your freedom and strength. "I foresee," said Goethe, "the dawn of the new literature which all peoples may claim as their own, for all people have contributed to its foundation." If, then, it is so; if the materials of a civilization as great as that of old Europe lie all around you, what profit, you will ask, will all this talk of art, poets and painters be to you?

"... I am asking, as you have listened for three hundred nights to my friend, Mr. Arthur Sullivan's charming opera, Patience, that you will listen to me for one night; and as you have had satire, you may make the satire a little more piquant by knowing a little more than the truth; and that, in any case, you will not take the very brilliant lines of Mr. Gilbert any more as a revelation of the movement, than you would judge of the splendor of the sun or the majesty of the sea, by the dust that dances in the beam, or the bubble that breaks on the wave. I may answer to the question that nothing that interests men and women can cease to be a fit subject for culture. Nay, more, I might answer how, even in this dull and materialistic age, the simple expression of an old man's simple life, passed far away from the clamor of great cities, among the lakes and hills of Cumberland, has brought out for England treasures, compared with which the treasures of her luxury are as barren as the sea with which she has made her highway. Through artistic spirit and attitude I think you should absorb art. In individuals, as nations, if the passion for acquirement be not accompanied by the critical spirit, it will be sure to waste its strength in materialism, and in following false ideas in artistic feeling. Love art for its own sake, and then all that you need will be added to you. This devotion to beauty, and the creation of beautiful things, is the distinction of all great civilized nations. It is what makes the life of each citizen a sacrament, and not a speculation. It is what makes the life of the whole race immortal, for beauty is the one thing that time cannot harm. Philosophies melt away like morn; creeds follow one another, like the withered leaves of autumn; but beauty is a joy for all time, a possession for all eternity. Wars and the clashing of arms and the meeting of men in battles must be always, but I think that art, creating a common intellectual atmosphere between all countries, might, if it could not overshadow the world with the silvery wings of peace, at least make men such brothers that they would not go out to slay one another as they do in Europe, for the whim or caprice of some King or Parliament. Mighty empires there must be as long as personal ambition and the spirit of the age prevail, but art is the only empire that may not yield to the conquest. We, in our renaissance, are seeking to create for England a sovereignty that will be still hers when her yellow leopards have grown weary of war, and the roses of her shield are no longer crimson with the blood of battle. Absorbed into the generous heart of a great people, this perfected artistic spirit will create for this country such riches as you have never created, though your land be a network of railways, and your cities are the harbors of the galleries of the world.

Yet the truths of art cannot be taught. They are revealed only—revealed to natures that have made themselves the receptacles of all beautiful impressions by the study and the worship of all beautiful things. Hence the enormous importance given to works of art in our renaissance—to the pictures, to the weaving of tapestry, to the work in glass, clay and metal, which we owe to William Morris, the greatest hand craftsman that we have known since the fourteenth century. Hence it is our aim that there should be in every man's house things that have given pleasure to their maker, and give pleasure to their user. And the children, like the children of Plato's fabled state, will grow up in the simple atmosphere of all fair things. Works of beauty will dawn upon their senses, full of the spirit of art, coming like a breath of air that brings health from a clear upland, and will insensibly draw the children's souls into harmony with all knowledge and wisdom, so that they will love what is beautiful and good, and hate what is ugly and foul, and have virtue before they know the reason why, and

when reason comes, kiss her on the cheek like a friend.

"The steel of Toledo and the silk of Genoa did but give strength to oppression and the lust of pride. Let it be for you to create an art that is made by the people, and for the people, an art that will be an expression of the loveliness and the joy of life and nature. Remember that there is no building in the Greek style, unless you have noble sculpture, and, for all the Doric columns and Corinthian upper stories, there is but little Greek art in Fifth Avenue, and there is no possibility of having a Gothic building in New York, unless you have a free and natural decoration. We want a new and delightful art. Gothic art was not made for princes or priests, but for the people, the whole people.

"You have heard, I have no doubt, at least a few words about two flowers connected with the aesthetic movement in England. The flowers, I assure you, erroneously are supposed to be the suitable food of some artistic young men. Let me tell you the reason we love the lily and the sunflower. It is not Mr. Gilbert's reason. It has nothing to do with a vegetable passion at all. It is because these two lovely flowers, of all our flowers in England, are the most perfect models of design, the most naturally adapted for decorative art. The gaily, lustrous beauty of the one, and the delicate and precious loveliness of the other give to the artist the most entire and perfect joy, and see that you let there be no flower in your meadows that does not wear its tendrils around your pillars, no leaf in your giant forests that does not lend its form to design; no graceful spray of wild rose or briar that has not been grown on marble archway or window; no bird in your air that has not given the iridescent wonders of his color or the exquisite curve of his wings spread in flight, to create more beauty and freshness of simple adornment.

"We spend our days, each of us, looking for the secret of life. Well, my friends, the secret of life is in art."

The International Copyright.

(New York Star.)

The recent effort of American dramatists to secure an International Dramatic Copyright was a move in the right direction, which, although unproductive of any immediate result, is likely to serve a good purpose in drawing attention toward a factor of immense importance in the development of American dramatic authorship, and in emphasizing the necessity for removing the frequent and flagrant wrongs to which the owners of dramatic compositions are subjected.

The question of an International Copyright has been more or less discussed for years; but until a few weeks ago it never went further than occasional vague magazine essays, which bore no fruit. The necessity for proper protection of plays in foreign countries, especially in England, was very generally recognized; but the recent movement of the dramatists was the first endeavor that gave promise of substantial success. The authors held several enthusiastic meetings; canvassed the subject carefully; concluded upon a capital plan of action, and with one accord, abandoned the cause, to the infinite surprise of those who had been led to expect something better from the suspicious manner in which the work was begun. This desertion is all the more inexplicable because the dramatists, had they persevered, would probably have met with a successful issue. Hon. Leon Abbott of New Jersey had offered his assistance, without compensation, in framing a suitable memorial to Congress for the appointment of a commission to confer with a similar body selected from the British Parliament to consider a treaty for the international protection of dramatic works; Senator McPherson had volunteered to present this memorial to the Senate, and exert his influence in procuring its passage; Congressman Cox was understood to be ready to perform a similar service in the House of Representatives; the press endorsed the movement heartily and gave it publicity—in short, the most generous encouragement was extended to the dramatists on all sides from the start. In spite of this, as though abashed at the unusual energy and enterprise they had displayed, they unanimously turned about and bolted without even testing the efficacy of their plans.

There is no reason why this fiasco should deter others from completing the labor that began with such bright prospects. The American dramatists having proved themselves deficient in pluck, perseverance and esprit de corps, the claims for an International Dramatic Copyright should be urged by others in whose hands such an important and imperative necessity can be more safely trusted. The people best fitted to carry out the unfinished work of the American dramatists are the American managers and actors, who, for the most part, are proprietors of all the successful American plays and whose financial interests, and, in very many cases, terms of purchase, as well, demand that these plays shall receive protection against stage representation by unauthorized persons, whether in the United States or Great Britain. The theft of these pieces and the unlicensed acting of them anywhere is certainly damaging to their value. There is no legal process at present by means of which the proprietor of an American play can stop its production in England by unscrupulous parties who may take advantage of the absence of an International Copyright to represent it with impudent impunity. The same is the case in this country, where English theatrical successes are appropriated frequently with an equal disregard of proprietary rights. The provinces, during the dramatic season, are inundated with companies acting stolen copies of London plays procured from agents on the other side, who find the exporting to America of manuscript pieces a safe and lucrative business.

The managers and stars, then, since they own the majority of native plays, should take up the project of an International Copyright just where the timid dramatists left off. If they succeed in carrying out the admirable original plan, a fresh impetus will be given to the American drama, because a demand for plays by Americans will ensue as soon as the free performance of English works is legally prohibited, and the dramatic writers of both countries are given a fair field and no favor. Besides this, the ownership of a drama will become doubly valuable when the exclusive right to represent it in both English and American territory is attached. These reasons are sufficient to enlist the active participation of our managers and stars, and since in professional unanimity, as in numerical power, they are vastly superior to the dramatists, it is not at all likely their undertaking will end in the abortive fashion that characterized the effort of the latter feeble body.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY, ELLIS AND HATHAWAY CO.: Ypsilanti, Mich., 13; Toledo, O., 13, 14.

ACME OPERA CO.: Omaha, Neb., 12, 13, 14; Council Bluffs, Ia., 18; Des Moines, 19; Cedar Rapids, 20; Davenport, 21; Rock Island, Ill., 22.

ABSOFT ESSELING OPERA CO.: Louisville, Ky., 2, week; Indianapolis, Ind., 16, 17, 18; Terre Haute, 19; Evansville, 20, 21.

ADA GRAY: Minneapolis, Minn., 10, 12; St. Paul, 13, 14.

BROOKS AND DICKSON'S WORLD CO.: Muskegon, Mich., 12; Milwaukee, Wis., 18, week.

BROOKLYN OPERA CO.: Evansville, Ind., 16, week.

B. MCADLEY COMPANY: Columbia, Pa., 12; York, 13; Lancaster, 14; Amsterdam, 16; Utica, 17.

BAKER AND FARRON: St. Louis, Mo., 8, week; Kansas City, 16, 17.

BUFFALO BILL: Brooklyn, N. Y., 9, week; New York City, 16, week; Oil City, Pa., 23; Jamestown, N. Y., 24; Bradford, Pa., 25, 26; Erie, 27; Youngstown, O., 28; Akron, 30; Zanesville, 31.

BOSTON IDEAL OPERA CO.: Baltimore, 9, week; Washington, D. C., 16, week; Philadelphia, Pa., 23, week; New York, 30, two weeks.

BARTLEY CANTRELL'S MY GERALDINE: Milwaukee, Wis., 11, 12, 13, 14; Cincinnati, O., 23, week; Nashville, Tenn., 30, 31, Feb. 1.

BARRY AND FAY'S: Niblo's Garden, 9, two weeks.

COLLIER'S BANKER'S DAUGHTER: St. Louis, 9, week.

COLLIER'S BANKER'S DAUGHTER CO. NO. 2: Hamilton, O., 12; Connersville, Ind., 18; Rushville, 14.

CANTLAND-MURRAY CO.: Lincoln, Neb., 9, week; Nebraska City, 16, week; Council Bluffs, Ia., 23, week; Des Moines, 30, week.

DR. WOLF HOPPER'S 100 WIVES CO.: Cleveland, O., 9, week; Erie, Pa., 16, 17; Elvira, O., 18; Toledo, 19, 20, 21.

EDWIN BOOTH: Louisville, Ky., 16, 17, 18.

ERIC BAYLEY'S COLONEL CO.: New York City, 7, eight weeks.

EMILIE MELVILLE OPERA CO.: Buffalo, N. Y., 16, 17, 18; Rochester, 19, 20, 21; Albany, 22, week; Brooklyn, 30, week; Philadelphia, Pa., Feb. 6, week; New York City, 12, two weeks.

EDWIN CLIFFORD DRAMATIC CO.: Council Bluffs, 10, week; Omaha, Neb., 17, week; Lincoln, 23, week.

FRANK MAYO: New Orleans, La., 8, week; Mobile, Ala., 16, 17, 18; Pensacola, Fla., 19, 20; Montgomery, Ala., 21; Atlanta, Ga., 23, 24; Macon, 25; Savannah, 26, 27, 28.

GEO. H. ADAMS HUFFET DUMPTT TROUPE: Philadelphia, Pa., 9, week; Boston, Mass., 16, week.

GEORGE WARD: Richmond, Va., 16, 17; Wilmington, Del., 18; Harrisburg, Pa., 19; Elmira, N. Y., 20; Erie, Pa., 21; Chicago, Ill., 22, week; Cincinnati, O., 30, week.

HAZEL KIRKE CO. NO. 1: Stoughton, Mass., 13; Canton, 14; Fultonville, N. Y., 16; Gloversville, 17; Johnstown, 18; Canajoharie, 19; Fort Plain, 20; Little Falls, 21.

HILL'S DRAGON CRANKETT CO.: Cleveland, O., 8, week; Pittsburgh, Pa., 15, week.

HILL'S ALL THE RAGE: New Brunswick, 23; Jersey City, 12, 13, 14; Stamford, Conn., 15; South Norwalk, 17; Danbury, 18; Bridgeport, 19.

HAVELY'S NEW MASTODONS: Williamsburg, N. Y., 9, week.

HAGUE'S EUROPEAN MINSTRELS: New York City, 9, week.

HAVELY'S GRAND OPERA COMIQUE CO.: Columbus, O., 11, 12; Zanesville, 13; Newark, 14; Chicago, 16, two weeks.

HELEN COLEMAN WIDOW BEDOTT CO.: Waterloo, N. Y., 16; Geneva, 17; Lyons, 18; Holly, 19; Knowlesville, 20; Medina, 21; Tonawanda, 23; Richmond, 24.

HOWERTS HIBERNIA: Richmond, 11, 12.

HYDE AND BEHMAN'S VARIETY COMB.: Louisville, 9, week.

HILL'S JOSEPH WHITCOMB: Baltimore, 9, week; Trenton, N. J., 16; Patterson, 17; New Brunswick, 18; Jersey City, 19, 20, 21; Boston, Mass., 22, three weeks.

HERMANN: Montreal, 9, week; Buffalo, N. Y., 16, 17, 18; Cleveland, O., 19, 20, 21; Detroit, Mich., 22, week.

HONY-HARDY COMB.: Johnstown, Pa., 13; Baltimore, Md., 16, week; New York City, 23, week.

JON MURPHY: Cleveland, O., 16, week; Akron, 23; New Castle, Pa., 24; Erie, 25; Olean, 26; Bradford, 27, 28; New York City, 30, week.

JOHN T. RAYMOND: New Orleans, La., 8, week; Meridian, Miss., 16; Selma, Ala., 17; Montgomery, 18, 19; Atlanta, Ga., 20, 21; Macon, 22; Augusta, 24; Savannah, 25; Charleston, S. C., 26, 27, 28; Wilmington, N. C., 30.

JOHN S. CLARKE: Baltimore, Md., 9, week; Norfolk and Richmond, Va., 16, week; New York, 28, eight weeks.

JAYMAN LEWIS (Two Nights in Rome): Cincinnati, 9, week; Brooklyn, N. Y., 16, week; Philadelphia, Pa., 23, week; Williamsburg, N. Y., 30, week.

KELLOGG CONCERT CO.: Buffalo, N. Y., 12; Toronto, 13, 14; Rochester, N. Y., 16; Syracuse, 17; Oswego, 18.

KATHARINE ROGERS: Denver, Col., 9, week.

KIMBLE BROTHERS COMB.: Boston, 9, week.

LEAVITT'S GIANTMAN MINSTRELS: Cincinnati, 9, week.

LEAVITT'S WHITE MINSTRELS: Pittsburgh, 9, week; Chicago, 16, week; Detroit, 23, week.

LEAVITT'S BROWN AND RAPIDS: Mich., 12, 13; New Orleans, 14; Des Moines, Ia., 16, 17;

Iowa City, 18; Rock Island, Ill., 19; Peoria, 20, 21; Galesburg, 22; Burlington, Ia., 24; Keokuk, 25; Quincy, Ill., 26.

MELVILLE OPERA CO.: Erie, Pa., 13; Rochester, N. Y., 14; Ithaca, 16; Auburn, 17; Syracuse, 18; Troy, 19, 20, 21; Albany, 23, week.

MR. AND MRS. G. S. KNIGHT IN BARON RUDOLPH: Jackson, Mich., 23; Lansing, 24; Grand Rapids, 25; Muskegon, 26; Big Rapids, 27; Greenville, 28.

MADISON SQUARE THEATRE CO. (No. 1), IN HAZEL KIRKE'S PHILADELPHIA, Pa., 16, week; Newark, N. J., 23; Bridgeport, Conn., 24; Hartford, 25; Providence, R. I., 25; Worcester, Mass., 27; New Haven, 28.

MADISON SQUARE HAZEL KIRKE COMB.: Indianapolis, Ind., 12, 13, 14.

MADISON SQUARE THEATRE CO. NO. 3 (HAZEL KIRKE): Salem, 13; Alliance, 14; New Lisbon, 16; Warren, 17; Ashtabula, 18; Painesville, 19; Elyria, 20; Norwalk, 21; Fremont, 22; Clyde, 24; Upper Sandusky, 25; Mansfield, 26; Gallion, 27; Delaware, 28.

MADISON SQUARE CO. (THE PROFESSOR): Indianapolis, Ind., 12, 13.

MITCHELL'S PLEASURE PARTY: Oswego, 12; Rochester, 13, 14; New York City, 15, three weeks.

M. B. CURTIS' SAM'L OF POSEN COMB.: Pittsburgh, Pa., 9, week; Philadelphia, 16, week.

MARY ANDERSON: New York City, 2, four weeks.

MY PARTNER CO. (Aldrich and Parslow): Quincy, Ill., 12; Jacksonville, 13; Springfield, 14; St. Louis, 16, week.

MAGGIE MITCHELL: Boston, Mass., 16, two weeks.

MINER ROONEY COMB.: Steubenville, O., 12; Wheeling, W. Va., 13, 14; Pittsburgh, Pa., 16, week.

NEIL BURGESS COMEDY CO.: South Bend, Ind., 12; Adrian, Mich., 13; Jackson, 14; Detroit, 16, 17, 18; Bay City, 19; Lansing, 20; Grand Rapids, 21; Madison, Wis., 24; Lacrosse, 25; St. Paul, Minn., 26, 27; Duquesne, Pa., 28; Davenport, 30.

ONLY A FARMER'S DAUGHTER: Hannibal, Mo., 16; Quincy, Ill., 17; Keokuk, 18, Monmouth, 19; Galesburg, 20; Jacksonville, 21; Springfield, 23; De Cotes, 24; Bloomington, 25; Joliet, 26; Ottawa, 27; Aurora, 28; Chicago, 30, week.

OLIVER DOUB BYRON: Olean, N. Y., 12; Corry, Pa., 13; Youngstown, O., 16.

ROCKS' COMEDY COMPANY (MY SWEETHEART): Toronto, Can., 9, week; Rochester, N. Y., 16, 17.

ROOMS FOR RENT: Tiffin, O., 12; Kenton, 13; Springfield, 14.

SALABURY'S TROUBADOURS: Philadelphia, Pa., 16, week; Charleston, S. C., 23, 24, 25; Columbia, N. C., 26; Augusta, Ga., 27, 28; Savannah, 30, 31; Macon, Feb. 1; Columbus, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week.

SEL SMITH RUSSELL: Detroit, Mich., 12, 13, 14; Toledo, O., 16; Akron, 17; Youngstown, 18; Oil City, Pa., 19; Titusville, 20.

THE WILKINSONS: Concord, 12; Suncook, 13; Lowell, Mass., 14.

THE ORIGINAL NEW ORLEANS MINSTRELS: Chatham, Can., 12.

THE JOLLITIES: Salt Lake City, 12, 13, 14.

THE VILLAS COMB.: Washington, Ind., 12; Seymour, 13, 14, 16.

THE YOKES: Savannah, Ga., 12, 13; Macon, 15; Augusta, 16; Atlanta, 17, 18; Columbus, 19; Montgomery, Ala., 20; New Orleans, 21, two weeks.

WILSON OPERA CO.: Boston, Mass., 9, four weeks.

BOSTON.

After several weeks of preparation the Black Crook was produced at the Globe Theatre before a packed house on Monday night, and on the following nights business was the best ever seen in Boston. Whether public opinion has undergone a change in the last ten years, or sticklers for quackish dramatic propriety have grown less susceptible and numerous, I know not, but the cavilers against the spectacle on its first production are now silent. The Crook, produced by the Kraly's calls for all praise. The ballet, led by De Rosa, is one of the best that has been seen in this city for years—pretty faces, forms and excellent dancers. The champagne ballet is as unique and sparkling an affair as I have ever seen. Mrs. Carhart, a humorous Dame Barbour, W. H. Wallis, an admirable Count, and Daisy Ramadan carries all before her by her dancing. The piece has been very successful, and another week is given to satisfy the desire of those who are fond of brilliancy and the beautiful. I do not think it was a wise plan to put Tom Keene against Edwin Booth following so soon upon the steps of the illustrious tragedian in the same play which crowded the Park Theatre for four weeks. When Mr. Keene was leading man at another theatre in this city, he made a great hit as Couperin in Drink, and later on as Richard III. And now Keene returns as a star to the city that first gave him the stimulus for his present position. If Mr. Keene had come later in the season or had followed some other star than Booth, his success would have been great. As it is he has been a great promise to him to call forth so much praise from the press and people as has been bestowed upon him the past week. His performance of Richard III is too well known to call for comment. It excels in the display of the whitest passions, and is possessed of the greatest intensity. Keene's performance of Hamlet is one to be weighed with the greatest nicety and to be seen more than once before a matured and well considered judgment can be pronounced. With Keene's acting, however, one's attention is riveted, and as the performance goes on you are convinced that a genius stands before you who is possessed of the delicacy and subtlety of conception, an attentive student, and a most conscientious and painstaking actor. Miss Georgia Tyler, who was for many seasons attached to the Boston Museum, is now leading lady for Mr. Keene and shows wonderful improvement in her art. She speaks her lines with discretion and understanding throughout, but in her characters as Ophelia and Desdemona lacks the gentle womanly grace that is attached to the roles. There is a certain hardness in Miss Tyler's acting that she cannot seem to overcome, otherwise she merits praise and recognition. Octavia Allen is a most excellent "heavy" lady, and as Gertrude and Amelia acquitted herself admirably. George Leacock (a Boston boy) did some good work as Iago and Richmond, but he speaks with so much precision and measures his words that it becomes tedious to the listener. Having this failing, Mr. Leacock can be passed with praise. The balance of the company did not come up to the mark. Keene remains only this week, then Maggie Mitchell in a round of favorite characters.

Kate Claxton made a great error in raising the prices of the seats at the Windsor Theatre last week. The great public support the theatres, not the aristocracy. Their patronage amounts to nothing; it is the fifty-cent and one-dollar people, who go to the theatre as regular habits, and when one dollar and fifty cents is charged for an old play like the Two Orphans, rest assured Miss Claxton can't draw them out or any other star, even with a better play than the Two Orphans. Had the old prices been adhered to, a very large business would have been the result, but the advance price had a serious effect, and a poor return to the box office was not a surprise. Kate Claxton appeared in her old character of Louise, realizing the full requirement of the orphan.

Dion Boucicault and the Colleen Bawn is crowding the Boston Museum nightly. The play is produced with great care, and every attention given to the smallest.

The Tourists did a good business at the Gaiety.

At the Howard Athenaeum Charles Fostelle and company in Mrs. Partridge; also a variety olio, introducing all the stars in their specialties.

The Boylston Museum still continues to draw crowds both afternoon and evening. This week a most attractive bill is offered.

Items: Rose Stella is still in the city, and has been compelled by sickness to relinquish her engagement with Haverly.—Mr. Klaw, who has hunted down the dramatic thieves, favored your correspondent by calling upon him last Saturday. Mr. Klaw is looking after Dan Frohman's interests in the Greek play, which will shortly be brought out at the Globe.—Henri Laurent is in the city.—Edmund Collier, who supports John McCullough, appeared at the Globe Theatre in Evangeline some six years ago as Lol the poor Indian. Mr. Collier has made rapid strides in his profession.—John E. Ince paid a flying visit to the Boston last Thursday.—Miss Fanny Barry, daughter of Mrs. Thomas Barry, is meeting with much success as Adrienne in the Celebrated Case.—George W. Leach, of the Boston Museum, is meeting with great success in his celebrated personation of Bunthorne throughout the country.—The Elks had a \$3,200 house at their recent benefit.—The Boston Museum Patience company have returned to the city after a very successful season.—Le Fun de Nint will be produced at the Gaiety Theatre 30th under the direction of Henri Laurent.—Little Corinne appears at the Gaiety 23d for one week.—Charles Tomer, dramatic editor of the Boston Post, has resigned his position, and taken an interest in the Evening Star.—Pauline Markham is doing The Two Orphans in the suburbs.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): Collier's Banker's Daughter combination opened last. Business very fair during the week. The company is not so strong as in previous seasons. Baker and Farron open 8th, Patti taking two nights of their week, Tuesday and Friday.

Olympic Theatre (Charles A. Spaulding, manager): Pearls of Oak, by Herne's company, had done well during the week. Bertha Welby, in Only a Farmer's Daughter, 8th.

Pope's Theatre (Charles Pope, manager): Marie Geisterling is having one of the most successful engagements ever played in this city; her support was superb. Next week she will repeat several characters, appearing also as Camille, Adrienne and La Grande Duchesse. The Professor 16th by the Madison Square Theatre company.

People's Theatre (W. H. Smith, manager): Frederick Haase has had a week of fair success and is doing splendidly in an artistic sense. His Narcisse and Cromwell were the most interesting impersonations of the week. Collier's Banker's Daughter opens 8th for a week. C. L. Davis, in Alvin Joslin, 16th.

Items: Miss Lizzie Keller, who is to sing the contralto part in Wayman McCreery's opera of L'Africain, at the Bijou Theatre, New York, in a few weeks, has returned from the South. Her friends will give her a testimonial entertainment 14th at the Pickwick Theatre, when she will appear as Bettina in La Mascotte, in which character she has made a success.—The sale of tickets for Patti's concert, which takes place at the Grand Opera House 11th and 13th, has been very large.—Capt. Fred. Englehardt will take his whale away to-night, taking in Evansville, Nashville, Memphis and New Orleans. His season here was only moderate.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Comley-Barton Patience company drew fine audiences this week, and in some respects this very pleasant little opera has never been better presented in this city. It was magnificently placed upon the stage, and the costumes were handsome and appropriate. George Collier's Bunthorne was entirely different from any we have yet seen, and the part was very cleverly acted. Marie Jensen sang the numbers allotted to Patience with good taste, and her acting was naive and graceful. Miss Jensen has improved considerably, both in acting and singing, since her appearance here early in the Fall. Next week, Boston Ideal Opera company.

Holliday Street Theatre (J. W. Albaugh, manager): The World completed the second week of its run on Monday night, and the business was a continuation of the big business done last week. No attraction this season has managed to score so complete a success as The World, and it deserves it. It is a good piece, interpreted in a manner that leaves nothing to be desired. Next week, Denman Thompson.

Ford's Opera House (John T. Ford, proprietor): Rossi appeared in a round of his favorite characters this week, giving Hamlet, Lear, Othello, Romeo and Juliet, and Edmund Kean. Business was not over and above remunerative, and fell short of what was first anticipated. Rossi is unquestionably a fine actor, and it is a source of regret that he did not receive better patronage. His company, headed by Milnes Levick and Louise Muldener, was very satisfactory. Next week, J. S. Clarke.

Monumental Theatre (Ad Kernan, manager): N. S. Wood has played throughout the week to fair business. The variety portion of the programme was quite good. N. S. Wood in Jack Sheppard, Frank and Lillian White, the Grinnells, Nellie Forrester and the Landis are billed to appear Monday night.

Front Street Theatre (Dan Kelly, manager): Queen's Evidence was given this week to good houses. The piece was put upon the stage very creditably, and the cast was rather satisfactory. J. H. Rowe personated Stanfield Medland, and Dan Kelly gave a very clever piece of character acting as Isaac, the Jew. There was no olio this week. Next week, Dick Gorman in Count

rad; or, The Hand of a Friend, with a good olio.

Items: Gill and Sheffer closed their two weeks' run of Uncle Tom's Cabin on Saturday night at the Masonic Temple.—W. J. Leonard, who has been playing here with the World company, received a telegram this week announcing the death of his son.—James Barton played the part of Grosvonor in Patience at the Academy of Music on Saturday night. He assumed the part at the request of his friends in Baltimore.—On Thursday night the World company presented the audience with souvenir programmes, the occasion being the 500th performance of the piece.—L. P. Mann, the proprietor of the House Programme at the various theatres, celebrated his tin wedding Wednesday night, and his theatrical friends turned out strong to pay their respects and quaff the health of himself and wife. The orchestras of the Holliday Street and the Monumental theatres serenaded him during the evening.—The many friends of J. J. Spies in Baltimore wish him success in his new venture. He is a Baltimorean, and popular here.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Lotta closed a successful week 7th. Musette was given 2d to a house crowded to its utmost capacity. Business fell off perceptibly the following night, scarcely 500 people being in attendance. The new play, Bob, was presented 4th. Lotta portrays the child of nature in a manner, which, if not entirely conventional, appears eminently satisfactory to her audiences, and what more can be said? The "standing room only" sign was unearthed 6th and displayed by Harry Lewis for the benefit of late comers.

Robinson's Opera House (R. E. J. Miles, manager): M. B. Leavitt's Rents-Santley Novelty company, a troupe which by the way will compare favorably with any organization of the kind at present before the public, failed to "catch on" with amusement seekers, and poor business has been the nightly rule. Buckley and Chase, Manchester and Jennings, and Rosa Lee created favorable impressions.

Heuck's Opera House (James Collins, manager): Curtis' Sam'l of Posen during the past week proved an attraction sufficiently strong to fill the house nightly. The star's performance of the title role bears marks of constant improvement, and the text evidences the interpolation of current slang and catchy phrases. The troupe supporting Curtis is above the average, but the young lady who does duty as Rebecca makes the absence of Gertie Granville the more conspicuous.

Coliseum Opera House (James E. Fennessy, manager): The past week has been the source of considerable profit to the new management. The more pronounced features of the programme have been George Hill in his feats of club swinging, Jennie Cole in songs, and Mackie and Butler, acrobatic song and dance artists. The current week will be given over to the Dash combination with George Woodthorpe in the leading roles. The Osbornes follow 16th for one week.

Vine Street Opera House (Thos. E. Snelbaker, manager): The entertainment New Years day packed the house, and the Paddy Ryan Exhibition 3d duplicated the performance. The theatre was completely destroyed by fire on the morning of 4th at 3 o'clock, the fire supposed to have originated on the stage. Preparations will be made immediately for rebuilding, and in the meantime Col. Snelbaker will temporarily endeavor to secure another house.

Items: A copy of THE MIRROR's chromolithograph of Margaret Mather, encased in a handsome frame, at present ornaments the vestibule of the Grand Opera House and elicits favorable comment.—Marion Foster, the invalid artist of this city, is now sojourning in New York under Dr. Sayre's treatment, and has been tendered a benefit by great-hearted Fanny Davenport. The performance will be given at the Grand, 16th, and as a number of prominent business men have interested themselves in the movement, there will doubtless result a large attendance.—The Yale College Glee Club attracted a large attendance, 3d, at Melodeon Hall.—Clara Louise Kellogg and a mediocre company concertized 5th, at Music Hall, to a very select audience, scarcely 800 people being present. J. B. Ford is managing the prima donna's business.—The Muldoon-Mishler combination of athletes will give a series of performances at Melodeon Hall during the present week, under Charley Smith's management. Manager Miles was anxious to secure the party for the Grand, and offered the Two Nights in Rome combination \$500 for a two night's release, which was respectfully declined by Manager Benton.—F. W. Benton, in advance of the Dash combination, and Bruno Kennicott, acting in same capacity for Leavitt's Gigantean Minstrels, arrived during the early portion of the week.—Nat Homer, formerly connected with the management of the Big Four Minstrels, and at present attending to Louis Balfenberg's interests in Baron Seeman, had an altercation with Seeman's Manager Cranford in Andy Gilligan's saloon on the 4th. Friends of the parties separated the belligerents after a slight skirmish.—The many friends of Jim Fennessy, treasurer of Heuck's for the past five years, are congratulating him upon his deserved promotion to the post of business manager for both Heuck's and the Coliseum.—Edwin Forrest is booked for one week at Robinson's in February.—Edward E. Kidder, Lotta's manager from all accounts, did not create a very favorable impression among the attaches of the Grand.—The Grinnell combination, which was to have put in an appearance last week at the Coliseum, failed to eventuate, and had it not been for the burning of the Vine Street Opera House and the consequent occasion of the company there performing, the Coliseum patrons would have had meagre entertainments.—Nat Goodwin is understood to be negotiating with W. R. Hayden, Tom Keene's manager, to look after his interests next season.—The conundrum just at present agitating Cincinnati amusement-goers is: If Lotta paid Fred Marsden \$5000 for Bob, how many millions should an ordinarily good play realize? Up to date of present writing the mystery remains unsolved.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The Faun of the Glen is the title of a three-act musical entertainment written by Bronson Howard, music by Henry S. Leigh, which on Monday evening was presented for the first time to a Brooklyn audience by Salabury's Troubadours. Annie Pixley did a remarkably fine business last week in M'Lisa.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The World with all its regal magnificence of scenery, thrilling incidents and beautiful settings, is playing to

excellent business. It is placed upon the stage in precisely the same manner as at its first production at Wallack's. Mr. Keys, acting manager of the house, is determined that his patrons shall have as good as the best New York Theatre can produce, therefore no expense or pains has been spared to bring the entertainment at this house up to the proper standard.

Academy of Music (David Taylor, manager): The Hanlon-Lees are here this week. Le Voyage en Suisse, which made its first appearance at Haverly's last season, and which was prohibited by injunction while at that house from filling its engagement, is now running to good business. We hope to see packed houses before its close on Saturday evening; but one matinee will be given, and that on Saturday.

Standard Theatre (Hyde and Behman, managers): The patrons of this house for this present week are treated to a double bill, viz., the sensational drama, To the End of the World and Married Life. The additions to the regular stock are William H. Brenet and William C. Cameron.

Hyde and Behman's Theatre (Hyde and Behman, managers): Harry Miner's Comedy company is the attraction at this house, playing the farcical comedy, Murphy's Dream. Last week Snelbaker's Gigantean company played to the full capacity of the house.

Grand Opera House (James Vincent, manager): The Hon. William F. Cody (Buffalo Bill), the well known author, actor, and scout, is playing the Prairie Wolf with success at the above house. One of the powerful features of the performance is the remarkable marksmanship of Mr. Cody.

Item: Lillian Russell is to appear at the Bijou as Georgiana in L'Africain.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Haverly's New Mastodon Minstrels (forty artists) are playing this week to crowded houses. Kate Claxton appears next week.

Item: B. R. Mayers has succeeded Jake Berry as proprietor and manager of the Broadway Theatre, and it is only a question of time when this house will rank with the best variety theatre in Brooklyn.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): The Madison Square Hazel Kirke company have finished a two weeks' engagement to good business. This week Mr. and Mrs. W. J. Florence in The Mighty Dollar.

Haverly's Theatre (J. H. Haverly, manager): Mme. Adelina Patti and company appeared in three grand operatic concerts on Tuesday and Thursday evening and Saturday matinee. The first concert programme was supplemented by the last act of Aida, the second by the third act of Faust and the last by the fourth act of Trovatore. The first two concerts were well attended, and the last was given to a packed house. This week Frank Mordant in Old Shipmates.

Grand Opera House (J. A. Hamlin, manager): Sol Smith Russell, in Edgewood Folks, has played to fair business. This week Wurster's German Comedy company.

Hooley's Theatre (R. M. Hooley, manager): Jarrett's Fun on the Bristol company have, in addition to their stock attraction, given a bad burlesque of The Two Orphans, to fair business. This week Mr. and Mrs. N. C. Goodwin in Hobbies.

Academy of Music (Dan Shelby, manager): J. W. Wallace has been the star in his drama, Destroying Angels. An olio prefaces the piece and the business has been good. This week J. Z. Little, in Against the World.

Olympic Theatre (Z. W. Sprague, manager): Smith's Uncle Tom's Cabin company have appeared to a week of good business. This week Blanche DeBar in Eve, the Saleslady.

Lyceum Theatre (James S. Edwards, manager): Dan Sully, in Neighboring Neighbors and a large olio, to fair business.

Criterion Theatre (Charles Engle, manager): Kate O'Neil has been the star in Cinderella. The business of the week has been good. This week J. W. Ransom in Across the Atlantic.

Items: The Snake Charmer by the Bijou Theatre company was heavily billed for the Grand Opera House this week; a snare in the financial situation at the New York end of the engagement caused them to cancel dates.—Frank Farrell and Gus Mortimer will manage the fortunes of Roland Reed in next season's venture. He will inaugurate his season in this city in May.—Haverly did not give Abbey a certainty of \$7000 each night Patti sung; he rented him the theatre for \$2000, and the glory accruing from the engagement of the diva.—Nat Goodwin thinks of playing legitimate comedy next season, including in his repertory The Heir-at-Law, Toodles, The Rivals, etc.—Leonard Grover's Pinafore company gave two performances of their series announced for Central Music Hall, and then stopped singing to talk the matter over. Mr. Grover had his word of reply in a column card. John Walpole, the moneyed man of the Gulick Rooms for Rent company, has withdrawn his interest.—On dit, Will J. Davis and Ariel N. Barney will star John F. Sheridan, the comedian, next season.—Dan Shelby, the new manager of the Academy of Music, is gratified at the business of the inaugural week.—Manager James I. Edwards commenced his theatrical career as property boy at the old National Theatre, Cincinnati.—Kate O'Neil, formerly the fascinating Mme. Ducloux, has been playing in Cinderella at the Lyceum Theatre during the past week.—Erna Rosseau, of Baby Mine memory, is preparing to go on the stage.—H. T. Wilson, manager of this city, has been engaged as business manager of the Holman Opera company. The company are at present in Canada. A tour of the Northwest is contemplated.—Mme. Patti graced a box at Haverly's Theatre on Saturday evening, and enjoyed the performance of the Mastodon Minstrels.—Sam Devere left the Mastodons last week. He is said to be organizing a minstrel company of his own.—At the Halsted Street Opera House this week will be presented forbidden fruit, in the shape of The Banker's Daughter.—Annie Louise Carey will be the principal soloist at the coming concert of the Mosart Society.—Max Platz has taken some fine photographs of Effie Ellaler.—The Yale Glee Club gave a well-attended concert at the Central Music Hall last Thursday evening.—The ladies who attended Hazel Kirke on Thursday evening were presented with handsome souvenirs of the play, a series of well-executed scenes in silhouette from Hazel Kirke.—The course of Stoddard lectures will be given at Central Music Hall 12th, 16th, 19th, 23d and 26th.—The Leavitt Specialty company rested here a day last week preparatory to making their jump to San Francisco.—Helen Dingo sang the role of Siebel in Faust in the Patti concert last Saturday afternoon.

PHILADELPHIA.

Haverly has got his books into Philadelphia at last. The Chestnut Street Theatre has been secured by him and will be reopened on the 23d with his comic opera company. Colonel Jack tried to get the Chestnut when Gemmill failed up a couple of years ago, but Castor, the tailor, got ahead of him. Haverly had no opposition this time. Hardly had the order for closing gone forth when his agent was on the spot with a lease securely tucked away in his breast pocket. There will be a few improvements, and the lobby and entrances will be greatly enlarged. They need it sorely, for the entrance to the Chestnut Street Theatre is anything but imposing or pleasing now. Haverly will follow up his opera company with Lights of London. He says but few of his old combinations will be brought here this season.

The opera season opened brilliantly at the Academy on Monday night with Campanini as Rhadames and Mlle. Rosini as Aida. William Tell was rendered on Tuesday night and the remaining programme for the week includes Carmen, Les Huguenots, Il Trovatore, Lohengrin and Rigoletto.

Janaschek opened at the Opera House in Mary Stuart. She plays during the week Bleak House, Mother and son, Winter's Tale and Deborah; Hazel Kirke follows. At Mr. Goodwin's other theatre, the Walnut, Forepaugh, the circus man, has got a sensation. G. H. and J. R. Adams do the pantomime business with which they are so familiar, and in addition to the Humpty Dumpty show Forepaugh introduces elephants, educated dogs, ponies and donkeys on the stage. Then he has the Martinetti Family, M. and Mlle. Tissot and the Fraeger Family, and the result is a novel combination.

Items: There is a Pinafore revival at the Lyceum, its old home. The Church Choir company is responsible for it.—The Eighth Street Theatre is for sale. The Two Orphans is the play at that house this week.—Daly's farce, Arabian Night, is the attraction at Wood's, and Willie Edouin's Sparks company is at the Arch.—The Rankins had a very successful two weeks' engagement, playing frequently to crowded houses.—The Mad Post is the main attraction at the Grand Central Variety Theatre and the Boston Specialty company at the National.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Joseph Murphy 2d and 3d to large houses.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Genevieve Ward in Forget-Me-Not 2d to fine business. Blind Tom 5th to poor business.

MacDonald's Opera House (G. F. MacDonald, manager): Joseph Murphy in Kerry Gow drew a fine house (no date given).

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): The Lingers closed a medium engagement Dec. 31. Alice Lingard is deserving of praise, and William Horace is first class, but the support is far from excellent.

Palace Theatre (Ed. Chase, proprietor): Christie Morrell is the arrival. An immense business was done during the holidays.

Item: The barnstorming party, made up of the "busted" Buckingham crew, have returned after getting into everyone's debt.

CONNECTICUT.

DANBURY.

Opera House (J. P. Taylor, manager): Royal Hand Bell Ringers, under the management of the Village Improvement Society, 1st to over \$400. Healy's Hibernian Minstrels 5th to the lightest house of the season.

MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Barry and Fay's Muldoon's Picnic 3d to a packed house. Big Four Minstrels 7th to a large audience.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Large audiences assembled 2d, to hear Kate Claxton, but were surprised to find John A. Stevens in Unknown. The performance was fine, and only two wanted their money back.

Minnie Cummings' Theatre (Minnie Cummings and John N. Near, managers): The management opened the new stock system, 2d, closing most unfortunately. Romeo and Juliet was the initial attraction, which proved beyond and above the abilities of the company. Leah the Forsaken was put on 5th, and with a judicious cast made a decided hit; Miss Cummings' portrayal of the Jewess was warmly received; Mr. L. McConach and J. Armstrong could only be engaged for the week, but have done good work, especially the latter. L. W. Holland also leaves the company. Wallace Allen, comedian, has arrived, and joins the company.

Grand Opera House (Clark Peck, proprietor): Barry and Fay in Muldoon's Picnic, 2d, drew large houses. Prof. Adrien, magician, engaged the house 4th, 5th and 6th, but showed only one night and decamped. Healy's Hibernian Minstrels come 12th and 13th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Denman Thompson in Joshua Whitcomb week of 2d to light business. Robson and Crane this week in Our Bachors and Sharps and Flats. Lawrence Barrett 18th, week.

Ford's Opera House (John T. Ford, manager): George H. Adams' Humpty Dumpty Troupe to good business last week. Rossi this week in Hamlet, Edmund Kean, King Lear, Othello, and Romeo and Juliet. Boston Ideal Opera company, 16th, week.

Theatre Comique (Budd and O'Neil, managers): W. H. Rightmire in The Boss, week of 9th and the usual olio performance. Lincoln Hall (Pratt and Sons, managers): Washington Operatic Society will produce Chimes of Normandy 13th and 14th.

Item: The Capital Theatre is nearly completed and will be opened 18th by Messrs. Budd and O'Neil, at present of the Comique, as a regular variety theatre, without drama or afterpiece.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. R. Butler, Jr., manager): Genevieve Ward appeared in Forget-Me-Not 5th, well supported to a big house. Coup's Menagerie came here a week ago to winter. The Yokes are billed for next week.

ATLANTA.

DeGiv's Opera House (L. DeGiv, man-

ager): Genevieve Ward in Forget-Me-Not 3d and 4th to fair houses. Joseph Murphy in Shauln Rhue 5th to a good house.

Item: After much effort Mr. DeGiv has secured the consent of Manager Abbey to the appearance of Patti 25th.

COLUMBUS.

Springer Opera House (George J. Burns, manager): Max Fehrmann as Uncle Isaac, assisted by James H. Mead's New York company, 3d and 4th to good houses. Bartley Campbell's Galley Slave company, booked 23d, have canceled.

MACON.

Ralston Hall (Turpin and Ogden, manager): Armstrong Brothers' Minstrels Dec. 31 and 2d to small houses.

Items: Coup's Circus is wintering in Augusta, and will take the road latter part of March for a tour through Texas and California.—Bridges Smith, the best critic on the Southern press, and know-throughout the profession, has taken editorial charge of the Telegraph and Messenger.

ROME.

Nevin Opera House (M. A. Nevin, manager): Frank Mayo in Richard III. 4th to fine house. Joe Murphy in Kerry Gow 6th to good business. Nick Roberts' H. D. company 12th.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, manager): Leavitt's Gigantean Minstrels to a large audience 2d; George R. Wendling lectured on Voltaire to a large audience.

Opera House (Tillotson and Fell, managers): Nothing until 8th, when My Partner will hold the boards.

Items: G. F. Weeden, with Anthony and Ellis for several years, has made an engagement with Tillotson and Fell, and will go in advance of the Cartland-Murray company.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): The Felix A. Vincent combination have been playing to hard luck. The gross receipts for the entire week will not reach \$300. They rendered Iahnvogue, Our Boys, Miss Moulton, Uncle Tom's Cabin, Father and Son and Arrah-na-Pogue.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Leavitt's Gigantean Minstrels, 3d; a good house and good performance. The Professor, 4th, to very heavy attendance. Salsbury's Troubadours, 5th.

Item: It is announced that Leon Wiley, at present with Haverly's Original Mastodons, will be the manager of the new opera house. Wiley is an old resident of Peoria.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Leavitt's Minstrels came 6th to a light house; Campbell's Matrimony company booked for 8th cancelled date. The Professor will be acted 9th for the first time in this city. Prof. Peitabaus, assisted by amateurs, will produce The Gamester at this house 11th.

Adelphi Theatre (W. H. Laird, proprietor): Company same as last report, and business fair for week past.

INDIANA.

BRAZIL.

Turner's Hall (Abe Turner, manager): Slayton's Jubilee Singers 6th and 7th to bad business.

FORT WAYNE.

Academy of Music (J. Scott, manager): The Harrisons presented Photos Dec. 30 to a big house; everybody pleased; one of the best things of its kind. Hyde and Behman's Variety company 2d to a big New Year's house; very light people, and a corresponding entertainment. Brooks and Dickson's World 3d to an immense house. Booked: Neil Burgess' Widow Bedott 11th; George S. Knight and wife in Baron Rudolph 14th; Hess' Acme Opera company in Patience 27th.

GREENCASTLE.

Hannemann Opera House (Brattin and Blake, managers): Collier's Banker's Daughter combination 3d to large house.

Item: During the play Lizzie Hudson fainted from over-exertion or tension of the nerves. Cold water soon recovered her, and the part of Lillian went on without a ripple.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Bartley Campbell's Galley Slave combination 2d, 3d and 4th to fair business. The company is unusually strong. The drama was admirably cast, and mounted in superb style. Baker and Farron opened in Chris and Lena 6th and 7th to light business.

Park Theatre (J. B. and G. A. Dickson, managers): The Yale Glee Club gave a concert 4th to a fair house.

English's Opera House (Will. E. English, manager): Nick Roberts' H. D. company to large business on New Year's day. The balance of the engagement, 3d and 4th, was only fairly patronized. Alexander Canham in Lazare 5th, 6th and 7th to light business.

The local press failed to see anything of a plot, and were very severe.

Zoo Theatre (C. T. Gilmore, manager): The Zoo has done an unusually large business the past week. The variety specialties were good. The coming week also brings strong attractions.

Items: Bartley Campbell, the dramatic author, was in the city the past week.—The Elks' Annual Benefit takes place Feb. 14.—Robert Smith has leased the Academy of Music for a term of years, beginning June 1.—Mrs. Will. E. English, nee Annie Fox, will return the present week, after an extended visit to Eastern relatives.

KOKOMO.

Opera House (H. E. Henderson, manager): Collier's company, No. 2, presented Banker's Daughter Dec. 31 to a \$300 house. J. N. Rentfrow's Pathfinders appeared 3d in Scraps to moderate business. The contention act of Wm. Delhauser was very fine.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Brooks and Dickson's World company to \$800 house 2d. Hyde and Behman's Muldoon's Blunder to moderate business 5th. Salsbury's Troubadours to good house 6th and gave general satisfaction.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Nick Roberts' Humpty Dumpty troupe Dec. 31 gave a very pleasing entertainment to a packed house. Neil Burgess, supported by George Stoddard, played Widow Bedott 5th to one of the largest audiences of the season.

PERU.

Concord Theatre (L. M. Clark, manager): Hyde and Behman's Muldoon's Blunders 3d to big house.

RICHMOND.

Grand Opera House (J. J. Russell, man-

ager): Alf. Bennett in Our Club 2d to deservedly poor business.

Phillips' Opera House (N. J. C. Watts, manager): Lillian Claves drew a most satisfactory audience 4th.

SOUTH BEND.

Good's Opera House (Mills and Price, managers): Haverly's Mastodons 6th to good business.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Mr. and Mrs. Nat Goodwin in Member for Slocum and Hobbies 3d and 4th to light business. The performance was deserving of larger attendance. Leavitt's Gigantean Minstrels 5th to fair business; performance not as good as on their former visit. Hyde and Behman's company 6th to fair business; Neil Burgess' Widow Bedott 7th to good business.

Item: The CHRISTIAN MIRROR was greatly admired in this city.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Salsbury's Troubadours came Dec. 31 to a large house. A large audience greeted Ada Gray and the Fifth Avenue company 4th in East Lynne. This was Miss Gray's first appearance in Council Bluffs; she was twice called before the curtain.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Salsbury's Troubadours 3d to standing-room only.

Academy of Music (Wm. Foster, manager): Aia Gray 3d in East Lynne to a full house.

DUBUQUE.

Opera House (Duncan and Waller, managers): Steele Mackaye and company appeared Dec. 31 in a Fool's Errand to big business.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Burnham's Dramatic company showed here two nights and matinee to fair houses.

KANSAS.

EMPORIA.

Charles L. Davis as Alvin Joslin gave a good show 4th to a crowded house.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Draper's U. T. C. 3d to crowded house. Acme Opera company 4th.

Items: Hess' Acme Opera company is playing to an immense business in the West and South, constantly receiving telegrams asking when they can come back. "Fix a date," "We want you," etc.—Anthony and Ellis were sued for \$300 damages at Fort Collins, Col., by a man who was compelled to stand up at their performance. He bought a first-class ticket and demanded a seat, but being unsuccessful, and, as he says, insulted, brought suit. However, the laws of Colorado not permitting arrest or attachment on suit for damages, the troupe went on their way.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): N. O. Jubilee Singers in concert 2d and 3d to large audiences. Germania Theatre company, under Rieckhoff of St. Louis, played Dr. Klaus 4th to good business. Land Leaguer T. P. O'Connor lectured on Ireland 5th to a crowded house.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, manager): Hoey and Hardie's combination in Diplomacy and Child of the State this week to fair business.

Opera House (John T. Macaulay, manager): Neil Burgess in Widow Bedott 3d to 4th to light business.

Buckingham Theatre (J. H. Whafflen, manager): Nick Roberts' Humpty Dumpty No. 1, played the fore part of last week, but the show was so bad that the manager was compelled to put on his extra company to fill out the week; business was poor after the first night.

Items: The advance sale for the Abbott engagement this week gives promise that she will duplicate the past season's success when the week's receipts amount to some seven thousand dollars.—A dispatch from Owensboro this morning states that the Opera House in that city was destroyed by fire; it was fully insured. Some doubt exists as to whether it will be rebuilt as an opera house, although it has always been a paying theatre.—Will Sams rejoined the Hoey and Hardie combination this week for remainder of season.—Manager Whafflen has a new idea which is, when a bad show plays at his house he announces it from the stage at the beginning of the second night's performance. He made this announcement on the second night of Nick Roberts' show.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Thomas W. Keene, the tragedian, is billed for 16th and 17th in Hamlet and Richard III.

City Hall: Stoddard finished his course of lectures 6th by a fine discourse, entitled "From Mars Hill to Mount Olivet."

Items: Manager Stockbridge played the Boston Museum company in Patience 7th to a large audience.—Souvenir cabinets of William Redmond as Michael Strogoff were distributed to the ladies at the matinee Dec. 21.

MARYLAND.

BAGGERTOWN.

Academy of Music (Edward W. Mealey, manager): Buffalo Bill in Prairie Wolf 2d to a large house.

MASSACHUSETTS.

GLOUCESTER.

Wilson's Famous Minstrels now organizing in this city, open at City Hall 16th and there is every prospect of a packed house. The company is entirely new, comprising Ed. Wilson, Murray and McGrath, the three Hanlons, Billy McClellan, W. H. Roper and others, with brass band and orchestra. The company will start on a three months circuit the 20th, and should draw large houses everywhere as the party is first-class in every particular.

LOWELL.

Music Hall (Simons and Emery, lessees): The Big Four combination gave a poor performance, 2d to a fair house. The Knights, in Otto pleased a large audience 4th.

Huntington Hall: The Musketeers, 4th, to a large house.

MILFORD.

Music Hall: Mr. and Mrs. Geo. S. Knight in Otto 3d to a good house. Pike O'Callaghan by the Irish Dramatic Club 4th to a large house.

Manager Whitney of Lyceum Hall intends removing to New York.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Boston Museum company in Patience 6th to an immense business. The Norfolk Jubilee Singers gave a good concert 9th to the largest business this season.

Items: Members of traveling companies will be glad to hear that the officious and disagreeable janitor at the City Hall has been removed, and that William H. Johnson, a very accommodating man, has the place. The profession will be sure of good treatment at his hands.—The Celebrated Case company, which was booked for 10th, have canceled their date.—A good H. D. company, or a light comedy company, could do well here at present.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Hazel Kirke to a crowded house 4th. Barry and Fay's Muldoon's Picnic and variety entertainment 6th to large house. Maggie Mitchell as Little Savage 9th to a large house.

WALTHAM.

Music Hall (R. B. Foster, manager): Kate Claxton's Two Orphans combination billed to play on the 4th canceled their engagement. Bay State Opera company 5th in Musketeers to a large audience; performance satisfactory.

WORCESTER.

Music Hall (R. B. Reynolds, manager): Kate Claxton and company were booked 3d to play The Two Orphans, but as Manager John A. Stevens, of the Windsor Theatre of Boston, had placed an injunction growing out of some breach of contract, the date was cancelled, and a new one made for 9th. Rice's Surprise party gave Cinderella at School to a large audience 5th. H. E. Dixey was the principal attraction, and caused great merriment as Syntax.

MICHIGAN.

ADRIAN.

Opera House (Chas. Humphrey, manager): Bartley Campbell's My Geraldine 7th to a good house.

Item: Bartley Campbell's My Geraldine companies, Nos. 1 and 2, consolidated, are here, with W. H. Powers as manager.

DETROIT.

Whitney's Grand Opera House, Felicia, with Rose Eyttinge as the stellar attraction, drew fine audiences to this house the first three nights of the past week. Manager Whitney has a splendid play, an attractive star and a fine company. Joe Levy, acting manager for Whitney, was in the city with the company, and was warmly welcomed by his Detroit friends. The last three nights those popular artists, Mr. and Mrs. Florence, greeted their numerous friends with the old but reliable Mighty Dollar, and took a couple of thousand of the same article away as their share. Saturday night Mr. Florence played Bob Brierly in Ticket-of-Leave man with all of his old-time vigor. This week Mr. and Mrs. George S. Knight in their new play (to us) of Baron Rudolph, for three nights, followed (perhaps) by Mlle. Rhea, if she can be relied upon to keep an engagement.

Detroit Opera House (Charles A. Shaw, manager): Two Nights in Rome, with Jody Lewis as star, filled first four nights of week. My Sweetheart occupied the house the last two nights of the week. This week Emile Melville's Opera company will give us Patience for three nights. Sol Smith Russell in Edgewood Folks follows for balance of week.

Park Theatre: Anthony, Ellis and Hathaway's Consolidated Majestic Aggregation did a splendid week's business with Humpty Dumpty and specialty acts. This week Emerson and Clark's Star combination will be on hand.

Items: W. J. Florence was the recipient of a dinner given him by Mayor Thompson and other Detroit and Canadian friends, at Tom Swan's, our popular caterer.—D. S. Amaden, of this city, is advance agent for Mlle. Rhea.—Anna Dickinson will make her first appearance on any stage in male parts, here 25th. Hamlet will be the play.—That best of all comic opera companies, the Hess Acme, will be with us soon. Won't they get a rousing welcome?—Fred. Whitney has bought all the rights to Mrs. Partington, and will put it on the road in fine shape next season.

EAST LANSING.

Academy of Music (C. Clay, manager): Anthony and Ellis, Uncle Tom Dec. 31; Minnie Palmer and R. E. Graham in My Sweetheart 4th; good show and good house; Brooks and Dickson's World 6th and 7th to large houses; Rose Eyttinge in Felicia 11th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Bartley Campbell's company presented My Geraldine and Fairfax to good business 2d and 3d. Haverly's Original Mastodons to large business 4th.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): My Geraldine company 4th to fair business; company fair. The World 18th.

LOKE HAVEN.

Opera House (A. Farnsworth, proprietor): Holmes' Comic Opera company 2d to a fair audience. May Roberts and the Sterling Comedy company in Banker's Daughter 5th and 6th and Hazel Kirke 7th to good houses.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Emma Abbott English Opera company in The Bohemian Girl 3d to an immense house.

ST. PAUL.

Opera House (Charles Hains, manager): The Emma Abbott company in Faust 5th to a brilliant audience. Miss Abbott has but partially recovered from her illness, and suffering extremely, pluckily essayed the role of Marguerite, but was obliged to retire from the stage at the close of the third act. Julie Rosewald took Miss Abbott's place in a most praiseworthy and acceptable manner, and was highly applauded. George A. Conly, the finest basso ever heard in this city, gave a fine rendition of Mephisto, creating a perfect furor of applause. Fabiani sang the role of Faust admirably. Maritana and the Chimes 81st to crowded houses. William Castle was in good voice, sang and acted the role of Don Caesar in inimitable style. Mr. Castle is a great favorite in St. Paul. Julie Rosewald sang Maritana admirably. Lizzie Annandale's rich contralto and fine enunciation established her at once as a favorite with the audience. On their return to St. Paul 3d, Lucia, with Miss Abbott and Geo. A. Conly in the title roles, was produced, to a packed house. Patience was next presented, for the first time in this city, with Julie Rosewald, Lizzie Annandale, and William Castle in the leading roles, and were greeted with a perfect storm of applause, and received encores throughout the

performance. The engagement has been a successful one.

Item: The handsome Christmas Number of The Mirror was much sought after and highly complimented by the profession; the supply fell far short of the demand.

MISSOURI.

SEDALIA.

Smith's Opera House (George T. Brown and Co., managers): John Thompson, in Around the World, pleased a packed house 2d.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Cartland-Murray combination 2d for one week to fair business.

NEBRASKA.

OMAHA.

Boyd's Opera House (A. L. Marsh, manager): The Troubadours were greeted with a packed house, 2d, both at matinee and evening performance. Ada Gray began a season of three nights and matinee, 5th, playing East Lynne; big house first night.

Academy of Music (J. J. Halbert, manager): Florence Herbert combination began a week's engagement, 2d, with change of bill every night; fair business.

Items: Harry Clark, advance for Florence Herbert, is very sick at a hotel, and it is pleasant to note the good care taken of him by the company, Miss Herbert herself giving up all of her disengaged time to caring for him. The managers of this company are kicking about the way they are treated by the landlord of the hotel they are staying in, making them pay up every morning. They are particularly sound, and don't like it, but this hotel represents "Hobson's choice" for them.—M. B. Leavitt has been in town looking after a law suit which was decided in his favor before he left. He "set 'em up" all around when the result was known.—E. L. Bloom, who is now ahead of the Ada Gray company, says he has signed with M. B. Leavitt for a similar position next season.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): John L. Stoddard gave the last lecture in his course 4th to a large audience. The Boston Theatre Michel Strogoff company drew very large houses 2d and 3d.

NEW JERSEY.

ORANGE.

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Mirror Letter-List.

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Allison, Charles
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Baldwin, Laura
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Bower, Charles
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Bishop, W. H.
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Bonner, Robert
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Farrell, Annie
Field, Kate
Gilbreath, Belton
Gill, William
Greaves, Estelle
Gunter, A. C.
Guthrie, Fanny
Gilbert and Sullivan,
Gru, Mr.
Gotthold, J. M.
Goodwin, N. C.
Roland, George
Hill, J. M.
Hank, Minnie
Henry, Katie
Hartman, W. S. (3)
Hopkins, A. F.
Haywood, Josie R., J.
Harrison, Louis
Harris, Hamilton (3)
Hudson, George S.
Hall, Pauline
Howell, E. C.
Hall, Florence
Hanley, Matt
Hassard, Augustus G.
Jones, Willie
Jarret, H. C. J.
Johnson, Col. Robert
James, W. St. L.

Jofferson, Joseph
Joseph, George H.
Kiley, Henry
Kilday, Ed
Kaufman, Alex
Kellors, Clara Louise
Kralffy Broa.
Kidd, Charles
Keranda, William
Lewis, Morris
Linden, Ernest
Leonso, Harry
Lotta Comedy co. (3)
Lester, Billie
Livingston, May
Lansing, William
Lawrence, L. F.
Lorraine, Emma
Leake, William H. (3)
Leland, Matt
Logan, Alice V.
Morris, Kate V.
Mayo, Frank
McCallough, John
McCorrick, J. B.
McWade, Robert
Mackay, Mr.
Morrison, James
Morris, Clara, J.
Mack, J.
McKay, Andy
McLaird, Phil A.
Morton, Charles
Mackaya, Steele (3)
Murphy, Joe (3)
Kozon, Nellie
Hewson, Bobby
Obernoller, Louise
Oates, Alice
Power, W. H.
Fendleton, Frank
Keece, Harry
Palman, Clara
Palmer, F. A.
Pond, J. B.
Paisner, Chauncey
Bickley, John
Robinson, Josie
Raymond, John T.
Rosenmore, Mabel
Stone, Alonzo
Sullivan, Dick
Sherrington, George
Spencer, Henry (3)
Stewart, J. B. S.
Stevens, Ed A., J.
Sedgwick, Helen (3)
Snobaker, T. B. J.
Sheppard, F. S.
Small, Frank A.
Stevenson, John A.
Strakosh, Max
Shields, Willie
Stockton, Richard
Sample, J. G.
Shine, Gilie
Stanford, William
Taylor, E. C. J.
Tanner, E. D.
Tins, Tracy W.
Tompkins, Eugene
Thompson, Charlotte J.
Thompson, Den. J.
Tanner, Rose
Travers, Helen
Temple, Louise, J.
Tilokson, T. T.
Vaughan, Clementine
Vandyke, Elma
Vandure, J. C.
Verona, Sadie
Von Leer, Sara
Vere, Loh. Bobby
Woodhull, E. S.
Wickham, Nettie
Westford, Owen, (4)
Wallis, Wm. F.
Wolcott, H. H. J.
Wallack, Arthur
Williams, Frank
Wheatleigh, Charles
Wilson Godfrey
Wetherell, E. Pratt
Wagner, Carl
Wood, T. R.
Wynne, Lallie

The New York Mirror has the
Largest Dramatic Circulation
in America.

THE sad death of poor Sam Piercy has
changed the vaccination mania among pro-
fessionals from a joke to a serious business.
Every professional should be vaccinated at
once, since the small pox is doubly danger-
ous to every actor and actress. Care should
be taken that the vaccine matter is perfectly
pure, as it comes from the cow, and that can
only be done by going to a good doctor, who
will guarantee his inoculation. That done
there is absolutely no danger of infection,
and the best physicians now agree that as a
preventative vaccination is invaluable. Let
there be no delay about taking this easy and
effectual precaution.

A CHARACTERISTIC difference between one
manager and another manager is seen when
Mr. Hayman, the representative of Haverly
at the Fifth Avenue, abolishes the Wednes-
day matinee, and proposes to abolish the
Saturday matinee also, while Manager Pal-
mer, at the Union Square, adds two extra
matinees a week to his current attraction,
and crowds his house at them all. We pre-
dict that Mr. Hayman will speedily return to

Publisher's Notices.

1. At the request of many professionals,
who have complained that, while traveling,
they often arrive at small towns too late to
buy THE MIRROR, we have arranged to re-
ceive subscriptions for one, two, three, or
any number of months, the paper to be
mailed in accordance with a route furnished
us by the subscriber. These will be called
Route Subscriptions. Please mark them
so, and send us with the route, cash or
money order at the rate of forty cents per
month, which will include postage.

2. We are frequently applied to by sub-
scribers for back numbers of THE MIRROR,
to complete files. In order to oblige those
who wish to keep full files of THE MIRROR,
we have arranged to have a limited num-
ber of volumes plainly but solidly bound,
and will furnish them to subscribers at
\$3.50 per volume of six months, to any
address. Orders for the volumes will be
filled as fast as possible, and each order
will be numbered and filed as soon as re-
ceived. The price must accompany each
order.

3. We have had the greatest difficulty, in
spite of the utmost efforts of the litho-
graphers, in procuring copies of the nine-
colored picture presented with the CHRIS-
TMAS MIRROR to supply the unprecedentedly
large demand by mail and through the news
companies. These were exhausted in a
day, and on Friday we had to publish
another edition. This did not fill all orders,
and on Monday we printed a third edition
of 4,000, the lithographs for which will ar-
rive before this issue, and we thus hope to
fill all orders.

4. A new volume of THE MIRROR began
with our last issue, dated Dec. 31, 1888,
and all new subscribers can begin with that
issue if they desire. This is the VIIth vol-
ume of the New Series. Seven is said to
be "the lucky number." It is certainly so
to THE MIRROR, for we begin the New Year
with a larger subscription list than ever be-
fore, and with a circulation more than
double that of any previous volume. There
is now no other dramatic paper published
in the world which can compare with THE
MIRROR in the number of copies sold, or in
the number of advertisements printed. The
profession has just made the New Year very
happy for us, and we shall do our utmost
to reciprocate and to deserve the unparalleled
favor with which THE MIRROR is every-
where regarded.

International Dramatic Copy- right.

We publish in another column a bold,
outspoken and instructive editorial from
the New York Star upon the question of an
International Dramatic Copyright. Our
readers already know that we agree with
the Star that the American dramatists
have disgraced themselves by abandoning
the project just as it had assumed a practi-
cal and practicable phase. We also agree
with the Star that the good work should go
on without them, and that they should be
benefited in spite of their inability to deal
with a question which so vitally concerns
their interests. Fortunately, it also con-
cerns the interests of all managers and
actors, and we now intend that the whole
profession shall take it up and carry it
through triumphantly.

But there are several quicksands which
we earnestly advise the managers and
actors to avoid in dealing with the Inter-
national Copyright movement. The most
dangerous of these are the book publishers,
who will attempt to combine their particu-
lar interests with those of the play owners.
It is well known that the better class of
publishers—the Appletons, Harpers, Os-
goods, etc.—are straining every nerve to
secure a treaty with England for their own
benefit. They command immense re-
sources, and it is openly hinted that many
members of Congress have been promised
heavy rewards for their support. This
proposed literary copyright has an army
of enemies among the smaller publishers,
who boldly steal and reprint foreign pub-
lications. They also flaunt a fat "boodle"
of their own in the faces of the people's
representatives at Washington. Of course
the publishers of the first class will see a
favorable opportunity for joining issue
with the dramatic copyrightists when their
memorial is presented to the Government.
Their unwelcome intrusion would arouse a
storm of opposition from the faction that is
subsidized by the piratical book publishers,
in the fierceness of which the claims of the
play owners would be completely forgotten.
It will be necessary for the managers and
actors to prepare for this emergency, and
exercise the strictest watchfulness in steer-
ing clear of the publisher's undesirable at-
tentions.

Another matter to avoid will be the pro-
posal of the English commission to ex-
change existing rights—in other words, they
will stipulate that American play owners

must shoulder the defective Common Laws
of England now in effect. One of these
provides that a play, in order to secure
stage rights, must be first produced in
England—an awkward condition that
would submit the American play owner to
great expense and extreme inconvenience,
as it would compel him to send all his plays
across the ocean for production. This ar-
rangement would prevent his protecting his
property here according to the present
United States copyright law. That of
course is out of the question. Again, there
is a clause in the British law which is to
the effect that the performance of a play is
equivalent to its publication. This takes
away the owner's manuscript rights. Un-
der these circumstances, then, an exchange
of rights would be detrimental rather than
beneficial to the American, and therefore
if the English Commission attempts to at-
tach such an exchange to the text of the
International treaty, the American Com-
mission must be instructed, to insist that the
American play owners are not quite ready
yet to jump out of the frying pan into the
fire. Liberal concessions will have to be
made on both sides which will not interfere
with the incalculable benefits to be derived
from a mutual understanding irrespective
of modifications and minor conditions.
Bearing these brief warnings and hints in
mind there is no palpable reason why
the treaty should not be consummated.

First of all, concerted action on the part
of managers and actors is required. With
this to back up the International Dramatic
Copyright its speedy accomplishment will
certainly follow. THE MIRROR is ready, as
it has always been, to assist in this good
work, either as a leader or a follower, and
we heartily hail the powerful co-operation
of the Star. Now let the managers and
actors proceed to business, and as for THE
MIRROR—put us where the International
Dramatic Copyright movement most needs
a soldier.

Only One Condemned The- atre.

The daily papers are always unfair to
the theatres, and the Herald, which owes
them the most, is especially unfair. Be-
cause the fire inspectors have decided that
Aberle's Theatre shall have new exits, and
that the side wall of the Windsor shall be
repaired—improvements which the man-
agers are very willing to make—the daily
papers have described them as "condemned"
theatres, and the Herald has published an
editorial about them. The description
given of them is not true, and the Herald
editorial would be more just if it mentioned
the fact that Aberle's Theatre was formerly
a church, and was considered safe enough
as a church, although new exits have to be
provided for it as a theatre.

All the daily papers know, and only
their contemptible fear of losing a little ad-
vertising prevents them from frankly stat-
ing, that Duff's Theatre is the only house
condemned by our Fire Department. Other
theatres may have required altera-
tions or new exits, but Duff's is the only
theatre which has been condemned utterly
as structurally unsafe. Here is what Chief
Gicquel says of it, and if any accident hap-
pens then we shall hold every city editor
who has suppressed this report, or advised
people to go to Duff's Theatre in spite of it,
criminally responsible as an accessory be-
fore the fact:

"In the opinion of the Chief, Daly's is
probably the most insecurely built of any
place of amusement in the city, and is, be-
sides, quite old. Former official examina-
tions have resulted in severe condemnation
of various features of its construction and
arrangement. Chief Gicquel, when asked
last year by the Board of Fire Commis-
sioners for his opinion of it, wrote across
the back of the report returned to him the
simple but expressive word, 'ROCKERY.' At
an earlier date he recommended that the
theatre be torn down and a new one erected
in its place."

Some persons, who are not behind the
scenes, may think that we are wrong in
stating that the daily papers are controlled
by their advertisements, especially as those
papers are always preaching independence,
and are supposed to be very rich. Let one
fact, which is worth columns of arguments,
suffice. Last week the Sun contained no
notice whatever of the opening of Wal-
lack's New Theatre, because Mr. Wallack
did not send the Sun an advertisement un-
til the day after the opening. Now, aside
from every other consideration, the inaugu-
ration of such a splendid building for dra-
matic purposes was news, The Sun delib-
erately deprived its readers of this news,
and thus indirectly blackmailed Mr. Wal-
lack. A journal which would steal THE
MIRROR report of the detection of the dra-
matic thieves would not shrink from black-
mail; but in regard to its theatrical ad-
vertisements the Sun is only a fair specimen
of the dailies.

It seems that the meeting of the dramatic
critics of London, of which a report was
promptly cabled to frighten people from the
theatres, was a bogus affair. The *Referee*
denounces it as an imitation of the three
tailors of Tooley street, who signed them-
selves "We, the people of England," and
its resolutions as the "hole and corner busi-
ness of a clique." Apropos to the *Referee*,
we should like to ask, how a story by G. R.
Sims, author of the *Lights o' London*, finds
its way into Admiral Carr-Glynn's maga-
zine?

THE MIRROR now has a larger circulation
than all the other so-called dramatic papers
combined; it prints more dramatic news than
all the other papers combined; it publishes
more genuine advertisements in these dra-
matic times than all the other papers com-
bined, and it circulates among a class of
readers who would not touch the rowdy dra-
matic papers except with a tonga.

BUSINESS has been very good of late at all
the reputable theatres, except Wallack's,
where the public are evidently waiting for
a new play. Mr. Wallack will produce
The Money Spinner immediately. *Lights
o' London* still turns away money.

We give in another column a notice of
Oscar Wilde's first lecture, because Mr.
Wilde has been made a quasi-professional by
the caricaturists and burlesquers. He speaks
well, abuses old England, praises America,
and has evidently come to stay.

Personal.



FERGUSON.—W. J. Ferguson has made a
big hit in *Mother-in-Law*. He is one of the
best comedians in this country.

HILL.—Barton Hill has joined the Edwin
Booth company in place of Samuel Piercy.

BERNARD.—Caroline Richings-Bernard is
dangerously ill at Richmond with the small-
pox.

DEBELLEVILLE.—Frederic de Belleville is
the dark horse for leading man next season
at the Square.

CARTER.—Helen E. H. Carter, the Boston
soprano, announces that she has left the
stage for good.

NORTON.—Mrs. John Norton, of St. Louis,
is visiting Mr. and Mrs. Joe Brooks at the
Sturtevant House.

FROHMAN.—It is reported that Gustave
Frohman has closed a five years contract with
the Mallorys. But what of Bernard?

ROSSI.—Rossi was entertained at a dinner
given by his compatriots of the Giuseppe
Guiste Reading Club, Sunday, at Richmond.

YEAMANS.—Jennie Yeamans has joined
the Fun on the Bristol party for the bal-
ance of the season, taking Marion Fiske's
place.

VACCINATED.—M. B. Curtis and the entire
Sam'l of Posen combination underwent the
process of vaccination in Cincinnati on the
7th inst.

GOODWIN.—Nat. Goodwin is understood to
be endeavoring to secure the services of W.
R. Hayden as his manager for the season of
1882-83.

McCONNELL.—C. H. McConnell has left
Gulick's Furnished Rooms to go out to Cali-
fornia with Haverly's Strategists as business
manager.

RAYMOND.—John T. Raymond, who is now
in New Orleans, was presented with a hand-
some silver dinner set of antique design by
his company the other day.

BYRON.—Oliver Doud Byron writes us
that the business of his company has been
excellent. So far he has made more money
than all of last season.

HAVERLY.—J. H. Haverly will open the
Philadelphia Chestnut Jan. 29, with his Pa-
tience troupe, to be followed by Collier's
Lights o' London for four weeks.

CUYLER.—Miss Cuyler, a pretty Jewish
lady of St. Louis, will make her debut in
comic opera at the Bijou in *L'Afrique*. She
is said to possess considerable talent.

DICKINSON.—Anna Dickinson, who is de-
fendant in a suit brought by O. G. Bernard,
has not put in an answer to the complaint,
although the case is returnable this week.

QUEER.—Some queer rumors are current
regarding the recent sale of clipped tickets
by the treasurer of a Brooklyn theatre. An
investigation was made, and the trouble
compromised by the payment of \$300. As
the treasurer has promised to reform his
wicked ways, we will not bring odium upon
him by the publication of names.

BERNARD.—O. G. looked in upon us this
week. It is impossible for the aesthetic man-
ager to increase his avoirdupois—since he
shed too many tears over Hazel Kirke's woes
and sorrows.

CONSOLIDATION.—Bartley Campbell's *My
Geraldine* and W. H. Powers' *Paragon* com-
panies consolidated at Adrian, Mich., the 7th
and will play the remainder of the season in
Campbell's play.

HUNT.—Julia A. Hunt is doing capitally
in modest Rosenfeld's *Florinel*. The party
played in Jersey City the first three nights
of this week, and many New Yorkers who
went over to see it came back delighted.

MALONEY.—About the only pleasant fea-
ture of the Fifth Avenue, now that Hayman
is in charge, is the doorkeeper, Mr. J. Malo-
ney, whose pleasant manner and strict at-
tention to duty is most agreeable to visitors.

McVICKER.—It seems that negotiations
were actually pending for the sale of Mc-
Vicker's Theatre. All the conditions but
one were satisfactory. That one constituted
a cash payment that necessitated a very long
pause.

DAVENPORT.—May Davenport and Willie
Seymour were married at the Little Church
Sunday morning after service, and after eat-
ing a dinner given at the Victoria Hotel,
left for Canton, Pa., to enjoy their honey-
moon.

PIERCY.—Sam Piercy's death in Boston
created widespread sorrow among the pro-
fession. He was a good actor, a good friend,
and his record is one that may be emulated
with credit by any man. Had he lived,
there was a splendid future in store for him.

CLAYTON.—Estelle Clayton, of the Union
Square, has joined Whitney's Felicia com-
pany to play Dolores in place of Georgia
Knowlton. This interesting news that this
company was vaccinated at Ann Arbor,
Mich., last week, has been sent us by Busi-
ness Manager Joe Levy.

BAYLEY.—Eric Bayley is gratified regard-
ing the public interest manifested for *The
Colonel*. The box-office for the sale of seats
began Monday, and over \$1,100 was realized
that day. The demand for seats is so great
that no lithographs will be sent out in order
that the deadhead list will be diminished.

RHEA.—The Chase Brothers, of Holyoke,
Mass., have become the managers of Mme.
Rhea, in place of Sargent and Tillotson.
The Chase boys are known as the most en-
terprising managers in New England. They
have managed over fifty companies success-
fully this season, and Rhea has fallen into
good hands at last.

LESLIE.—Frederick Leslie is a charming
actor, but we saw him do an exceedingly
rude thing Monday night. While Coquelu-
cot was singing "Bob up serenely" in *Oli-
vette*, Leslie quitted the stage, although his
business is to remain on during the song.
This marked act of discourtesy to a brother
actor requires explanation.

HICKEY.—The Griswold Opera House, at
Troy, has been purchased by S. M. Hickey
from J. H. Hughes, a son of the Fakir of
Ava, I. Harris Hughes. The price paid was
\$75,000. Many improvements will be im-
mediately made and at the close of the season
extensive alterations are contemplated. Mr.
Hickey will make his residence in Troy per-
manently.

McCREERY.—Wayman McCreery, com-
poser of *L'Afrique*, is in town, attending re-
hearsals of his opera at the Bijou. It will be
sung two weeks from Monday. Jesse Wil-
liams is drilling the company, which is com-
posed of new people from St. Louis. Mr.
McCreery is a real estate broker in that city,
and he produced *L'Afrique* at the Olympic,
where it scored a hit.

LANGTRY.—On our first page to-day we
publish the first good portrait of Mrs. Lang-
try that has been printed in America. It
was made from a photograph of the celebra-
ted beauty, which came direct to us from the
lady herself. It shows a pleasant face,
somewhat thoughtful, but one that need not
strike terror to the hearts of the handsome
women of our own stage. Mrs. Langtry
will appear here next Fall.

FROHMAN.—Charley Frohman's resigna-
tion from the management of Haverly's Mas-
todons last Monday was attended by an
enthusiastic ovation, in which the admiring
forty presented him with diamonds and jew-
els of rich variety. Charles rejoins the
Madison Square management, which he left
temporarily to serve Mr. Haverly. The
three Frohman brothers are now associated
together in the interests of Mr. Mallory.

CUMMINGS.—Minnie Cummings carried out
her usual managerial programme last week
at New Haven. At the end of the week she
dismissed her actors, refusing to pay them
the salaries their contracts called for. She
telegraphed THE MIRROR Monday that the
report of her breaking-up was premature.
The Opera House is temporarily closed "on
account of the incompetent actors." Several
lawsuits have been commenced by the
injured parties.

BOOTH.—An absurd story was started by a
down town paper to the effect that Edwin
Booth has leased the Grand Opera House to
play Henry Irving next Fall. We can au-
thoritatively state that Mr. Booth has had
enough of management, and will never di-
rect a theatre again. Besides, he is earning
\$5,000 a week as a star, and it is ridiculous
to suppose he cares to assume again the care
of a theatre, so long as he is the best paying
attraction in the world.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet—
—LOVE'S LABORS LOST.

Digby Bell is one of the good actors and singers who is being professionally drowned at the Rookery. He was engaged with the understanding that he should sing a certain part in *La Gironette* and the *Rat-Catcher of Hamelin* at the opening of the season. Of course he was disappointed. Odette is in rehearsal—a melodramatic mill-stone—so it is reasonable to suppose that the bottom of *The Passing Regiment* has dropped out. One of the remarkable practices at this man-trap is the manner of conducting rehearsals. The principals are summoned every day to stand from morning until night on the stage watching the chorus drill!

The latest æsthetic conundrum is propounded by Joe Polk and dedicated to Oscar: Which is the first instance of an æsthetic animal mentioned in the Bible? Why, Balaam's ass, of course, which was made to utter (too utter). See!

Somehow the rumor has got abroad that the editor of this paper is no longer its editor, having accepted a position on another publication. Of course this report is absurd, judging from the source whence it originated, but any one desiring ocular proof that the party in question still hangs out his shingle in the same old station, is respectfully referred to a certain line in modern old style caps at the head of *THE MIRROR'S* editorial columns, where he can disabuse his mind at a glance.

It struck me the other night, after hearing her struggle with a couple of songs in *Olivette*, that Catherine Lewis is failing rapidly. The remnants of a voice that was once sweet and of good quality, can no longer be compensated for by a babyish manner and a prodigious talent for kicking and smiling. I would not insinuate, for this terrestrial sphere, that Madame is growing old—Perish the thought!—but there is no denying the truth, and that is she is losing her grip on the public, who begin to notice that she has defects, and that the vocal powers she once possessed are well nigh worn out. This is made all the more noticeable by the beauty, freshness and general attractiveness of Miss Jansen, who shows, as the Countess, that she is improving with quick strides. She takes all the applause and favor now, which must make Catherine clench her chubby little fists and look pleasant. Well, this is all right enough. Lewis has had her day, and a good, long, commendable day it was, too. She must not bewail her lot because her sun is setting and Jansen's is beginning to rise—that is only the inevitable law of the stage before which she must bow in silence, and without complaint, just as hundreds of clever women before her, who have pleased and finished with the public, have done. Miss Jansen gave some promise last season, but I never suspected she would come to the front so soon and in such a surprisingly hasty manner. Her voice has mellowed and acquired a breadth and quality quite unexpected, and her fair girlish face, graceful, modest demeanor and strict attention to business are extremely refreshing qualities. Miss Jansen is a married lady—the wife of Jesse Williams, I believe—and this is another reason why everyone will join with me in congratulating her upon having made a genuine success.

There is a little story connected with the part of Victor in *Lionette*. It was given originally to Edmund Tearle, leading man of Fanny Davenport's company, who rehearsed it four or five times last week and the week previous. Last Tuesday it was taken away from him, for reasons which I will not mention, as they are of no particular interest to anybody because they solely concern Mr. Tearle and his employer, and sent to George Darrell, the juvenile man. Darrell refused to play it, because he claimed it was not in the line of business for which he signed, and there were but two days for rehearsal, a period he deemed too brief to permit of his doing the role justice. Mr. Darrell was promptly dismissed for insubordination. Finally George Clarke took Victor, and acted it with only a few hours of preparation. The character wasn't worth so much trouble and discord. It could have been played with ease by a walking gentleman who owns two good suits of clothes.

Mr. Defosse's Misfortunes.

Madame Dolaro again figures as heroine in a case that is likely to end in litigation, because it was begun with a boom in several of the newspapers. Manager McCaull, of the Bijou, had a fifth interest on the road in the Audran Opera Comique company, under A. J. Defosse's management. While the troupe played at the Bijou Mr. McCaull took a certain share of the receipts, as in the engagement of any combination, having nothing to do at that time with its management. Madame Dolaro and the company began to sing at the Brooklyn Academy a week ago Monday night. Thursday night there was no performance of the *Snake Charming* given, for reasons which will be explained hereafter, and in order to keep faith with the Brooklynites, Mr. McCaull was obliged to send Little Corinne over to finish out the week.

Madame Dolaro was interviewed regarding the sudden breaking up of the combination. She said that Mr. Defosse owed her one week's salary, amounting to \$800, and as she foresaw the dissolution of the company, and believed the manager to be unable to fulfill his obligations, she secured herself by attaching the costumes, score and libretto of the *Snake Charming* for this claim, thereby bringing the tour to an abrupt termination. As a reason for this severe course Madame said she believed there was no prospect of Defosse's paying her salary, and she took this summary method of securing herself against probable loss.

Sam Grau, treasurer of the Bijou Opera House, was seen by a *MIRROR* representative Tuesday night, and he talked freely, and with considerable warmth, upon the subject.

"Mr. McCaull," said he, "had one fifth interest in the show out of New York. The company appeared in Brooklyn, as announced last Monday week, to a light audience. Tuesday morning Mr. Defosse called on Mr. McCaull and stated he was unable to pay his salaries due that day. He requested a loan of \$750 to make up the amount required. Mr. McCaull consented to make the loan provided proper security was given in return. Defosse had no security to offer, but he signed this paper, in which he agreed to pay back the sum on Friday morning. If, however, he failed to do this, he promised to give over to Mr. McCaull the entire right to play *The Snake Charming*, and lend the costumes and accessories, without hire, for a period of ten weeks. This was a precautionary measure, for Mr. McCaull had reasons for doubting Defosse's financial responsibility. Thursday night Madame Dolaro attached all these things, including the score and libretto of the opera. This finished the company in Brooklyn. Now, we suspect that Dolaro and Defosse were acting in concert, and that this whole transaction was a put up job to cheat Mr. McCaull of his rights. Defosse was seen, and a paper was presented to him to sign, by which he made affidavit that he was a resident or citizen of New York, and by means of which Dolaro's attachment could have been set aside. After palavering over this document for a couple of days, he sent word that he would not sign any paper. This confirmed our belief that Dolaro and Defosse were in league. Otherwise he would have done the honorable thing and protected Mr. McCaull as he agreed to do. Monday afternoon he called at the Bijou and pretended that he wanted to arrange to send the company on to open as booked and billed at Hamlin's Theatre, in Chicago. This absurdity, of course, laid Defosse all the more open to suspicion. A few days before he had asked me for a loan of \$10. Mr. Hamlin, who was in town, kindly released Mr. McCaull from all obligations attending the canceling of the date. He understood the situation "and sympathized with the aggrieved party."

"Did Madame Dolaro receive \$800 a week salary, as she stated?"

"Of course not. She got \$175, and you may believe it is the last time she will ever get that amount in this country. I look upon the whole scheme as a palpable conspiracy."

A Chat with Couldock.

Charles W. Couldock, who is playing Dunstan Kirke in *Hazel Kirke* is sixty-six years old, and has been on the stage for nearly half a century. He came to this country first with Charlotte Cushman, as her principal support, and his name is coextensive with the continent. He is still quite hale and hearty, a remarkably vigorous actor, and a kind, friendly and agreeable old gentleman. He was conversing with Manager O. G. Bernard, when he turned back in a reminiscent way towards his younger days. When Couldock was only four years old his father died, and his mother married again. Her second husband was a carpenter. Young Couldock was given over to his grandmother to be taken care of, but went to work in his father's shop at nine years of age. He remained here until he was thirteen, and says his hand has not yet forgotten the cunning it then learned.

"I can make a sash," he said, triumphantly, "or a four-panel door as good as any man."

At thirteen he went into a silk store, and at twenty he found employment in a warehouse.

"I was what they called a bright and promising young man," said he. "My grandmother took a great deal of pride in

me. She died on my twenty-first birthday. She had been sick for a long time, and every day she would rise up in her weakness, and asked those around her: 'Is this the 26th of April?' They would answer, 'No!' and she would sink back to sleep. Every day and every time she awakened from her comatose condition she would ask: 'Is this the 26th of April?' At last the 26th of April came, and she died. She wanted to see me twenty-one years old before she closed her eyes forever, and, poor thing, she lived to realize her wish. She was a grand, a noble old soul. I wish she could have lived for ever!"

Shortly after his grandmother's death he went on the stage, beginning at the bottom and mounting up until he at last attained to eminence in his own country and in this. It will be remembered that he starred here in the legitimate, playing all the leading Shakespearean roles many years ago; then he won some fame as Luke Fielding in the *Willow Copse*. He enjoys life as well as anybody, taking it very easy. He rises about nine o'clock every morning, takes a nap from four to six every afternoon, has a supper and a glass of "tod" after the play every night, and about that time is in his most reminiscent and communicative mood. He generally goes to bed early in the morning—about one or two o'clock. When asked if he was satisfied with the manner in which Fortune had dealt with him, he answered:

"When I went on the stage first I had big ideas. I imagined I was going to be another David Garrick, and that I would knock the world endways. Well, I haven't done exactly as much as that, but I am satisfied with myself. I don't think I have made any mistake. I might have been better off. I was in a big warehouse in London when I first was seized with the ambition to act, and some of the clerks who were then below me, and had not such good prospects as I had, have since become partners in the establishment, and are worth their hundred thousand pounds sterling. But I don't envy them a bit. I've had my fun, and I suppose that soon it will be all over with the whole of us. In less than five years from now you young folks will be some day saying 'Poor old Couldock is gone. He was a pretty fair actor, was the delight of his grandfather and grandmother when a young man, and in his decline played Dunstan Kirke passing well.' That's all there will be about me."

Steele Mackaye All Right.

Steele Mackaye arrived in New York last Friday, and paid *The Mirror* a visit Monday afternoon.

"An absurd report has got into circulation," said he, "that my company has broken up. The facts of the case are as follows: Not long ago I telegraphed J. H. Haverly for time at Niblo's, beginning January 9. I received a favorable reply in relation to terms. I sent another dispatch to Haverly closing the date. Judge of my surprise when last week I learned that another company was to play this week at Niblo's. I sent to Haverly for an explanation. He answered that, having received no reply to his message regarding terms, he had filled another engagement. It was evident that my telegram closing the arrangement had not reached Haverly. I set a detective to work, who shortly discovered that the dispatch had, through carelessness, laid all the time in the Western Union Central office."

"The telegraph company is responsible for damages resulting?"

"Oh, certainly. I tried to get dates for my company to fill in the unoccupied time, but was unsuccessful because I had very short notice. Then I decided, of necessity, to lie idle in New York and resume my tour. My season is for thirty weeks. I have never failed to keep my promises heretofore, and I shall not now. I gave the company permission to 'job' if they chose for the three or four weeks that they were idle. If they prefer, I shall pay them their salary just the same, and keep them here. I have some very important business on hand that requires my presence in New York, so the accident happened just at the right time."

"Are you satisfied with the reception of A Fool's Errand?"

"Perfectly. It has succeeded admirably in its intention, which was the illustration of a theme showing a political condition and its effect upon the people. As such, and as an entertaining picture of Southern and Northern character it is a great success."

How to Save Fares to California.

One of the great objections to trips to California by combinations is the excessive fares charged by the Union Pacific and Central Pacific Railroads from Omaha. Oftentimes the fares consume the profits of the whole trip, and for this reason the inducement is not strong to bring California into a circuit. The jumps on these lines are long, and involve days. After leaving Omaha, there are no places of consequence to stop and play, except Salt Lake and Virginia City, and both are over fifteen miles from the main road. Carson City is a pretty good one for one or two nights stand, but after leaving here but few paying places present themselves until Sacramento is reached. As a general thing managers taking combinations to San Francisco buy their tickets clear through, not deeming the places named of sufficient importance to warrant them in

stopping. This, of course, involves a great expenditure of money.

A new way to get to California, and make the trip not only pay for itself, but leave some dollars in a company's exchequer, has just been discovered. Phil Kirby, the present agent of Edwin's Sparks company, has had experience with the new Southern route, and recommends it as equally feasible and decidedly more profitable, than the old one. He says that a troupe going to San Francisco can do so on this route, and consume a month in playing at the intermediate places—every one of which he will warrant will pay any manager to play, and that when arriving in San Francisco he has not only saved two or three thousand dollars in fares, but made money beyond what he would have had to expend in this direction. Mr. Kirby has furnished *The Mirror* with a list of these cities, and for the benefit of managers of companies intending to go to the Far West we append them. It is quite a noticeable fact that every night can be filled from Omaha to San Francisco, until reaching Tucson, Arizona, where a jump occurs of four hundred miles only to San Bernardino, Cal. The figures after the towns represent the number of nights' performances that should be given. Leaving Omaha, the next day Cheyenne is reached; good for one night; Fort Collins, Col., 1; Boulder City, 1; Denver, 3; Leadville, 3; Colorado Springs, 1; Pueblo, 1; Trinidad, 1; Los Vegas, N. M., 1; Santa Fe, 1; Albuquerque, 1; Tucson, Arizona, 3 or 4; San Bernardino, Cal., 1; Los Angeles, 3; Bakersfield, 1; Visalia, 1; Fresno, 1; Merced, 1; Modesto, 1; Stockton, 1; San Jose, 1; the next morning arrive in San Francisco.

In most of these towns halls are rented for from \$10 to \$15 per night. Tucson, owing to the scarcity of amusements in Arizona, will occasionally stand six nights of one attraction, and the contiguous country is full of miners, who will go miles to an entertainment there. These towns are all on the line of the railroad, and no extra jumps are necessary to get to any of them. If the combination is unusually good, it can return the same way, and make expenses at least, and save fares.

Boucicault Blarneying Boston.



"Long life to you, Mister Boucicault, an' a Happy New Year, sir, and may you never feel a day older than you look in *The Shaughran*!" This was the hearty welcome which awaited the Irish dramatist and actor when he arrived in the Hub.

Boucicault knows his America thoroughly, and was ready to be interviewed before the reporters had their note-books open.

A most quaint, queer and characteristic interview it was. Boucicault had evidently prepared it carefully during his journey, and the reporters, the most of whom know nothing about theatricals, took it down as innocently as babies take paragon.

Let us preface Boucicault's statements with the facts as they are, and then we will relate them as Boucicault wants them to be.

Boucicault simply came over to fulfill an old engagement at the Boston Museum, where he opened on Christmas Eve to a crowded house. Sargent, his agent here, has not succeeded in making any further engagements for him unless new Irish plays shall

be guaranteed, and Boucicault has not produced in England or elsewhere the two new dramas which he promised last season. His only production abroad was a revision of his *Mimi*, adapted from *La Vie de Bohème*, and that was a sad failure at the London Court Theatre, with the London company in the cast, just as it had been a few years ago at Wallack's, with Boucicault himself as the hero.

This is the reality; now for the romance. "The result of my trip abroad," said Mr. Boucicault, "was not very encouraging. I went over last February to bring out *Mimi*. It was presented here in five acts and was a gratifying success. I reduced it to three acts for the English, and yet it didn't take. After its grand reception here, I expected a better fortune for it across the ocean."

This was all intended for the marines—or rather, for the reporters. Theatrical people know that he did not go over to produce *Mimi*, but two new Irish dramas, which he assured Mr. Sargent that he had written; that he advertised *Mimi* in London as an entirely original play, never before performed on any stage, and that, so far from *Mimi*—which he now confesses to be identical with his Wallack version—being a "gratifying success," or having a "grand reception" here, it was a dead failure, and he was laughed at, in spite of his fine acting, for attempting to impersonate the youthful French hero of Henri Mürger's drama.

"I really do not know why it was so unsuccessful in London," continued Boucicault, with the sly innocence of Conan; "but maybe no plays with Irish heroes will go down now in London. They meet with approval in the provinces; but the London populace detest the average Irishman so much that they won't give him a chance even as a stage character. So this was the only piece that I attempted to produce."

It will be news to most people that *Mimi* had an Irish hero. The London critics forgot to make this fact prominent in their reports. They wrote a great deal about the German character part, played by Boucicault's son-in-law, John Clayton, and they laughed at the gypsy burlesque, who paid "eight pence a yard" for her dress, and wanted "a white rabbit" when she was ill; but perhaps it was their malice that induced them to conceal the nationality of the hero. It will also be news to most people that the London populace detest Irish heroes on the stage, especially as they have been applauding nightly Harry Jackson's Irishman in Youth, and as Boucicault himself, with his son Dot, have been playing Irish characters at the Crystal Palace and the London Standard ever since last March. However, we leave this portion of Boucicault's interview to the tender mercies of our London contemporaries.

"The fact is," Boucicault resumed, "that I have been busily engaged upon another style of plays. I have written and prepared for the stage two dramas which will probably see the footlights here. One is called *Suikharmon*, or *Life in Galway*, and is based on the boycotting business in Ireland. The other is called *Amadan*, and is a poetic Irish story, in the Colleen Bawn style. I have no engagements to play in this country, and shall return to England next March."

Now, if Boucicault has no engagements to play here—except the Boston Museum engagement, of course—and will return to England next March, how is he going to show the footlights two new Irish dramas, either of which would run the whole season, if they are half so good as the Colleen Bawn? Last February he left here, declining in his parting interview that he was under engagement to produce his two new plays at Liverpool and Leeds. Now he comes back declaring that his two new plays will probably see the footlights here. Are there any such plays as *Suikharmon* and *Amadan*? We cannot believe it. Has he written any new Irish dramas? We cannot believe it.

Finally, seeing the months of the reporters wide open to swallow anything, Boucicault concluded his interview with this astonishing feat of imagination: "I came here merely to face the trial of the suit which my wife has brought against me. I was apprehensive that if I did not appear the public would get a false idea of my position in the case. As the matter now stands in the courts, my wife cannot compel me to give more than one-half of the amount I offered. I have an engagement with my counsel this evening and shall press the suit to an issue. It is necessary for me to be in London as soon as possible. There are urgent business matters that need attention, and I am a witness in the case of Mrs. Scott Siddons against the Gatti Brothers, of the Adelphi Theatre."

Considering that Boucicault's counsel were easily beaten by Mrs. Boucicault in the opening skirmishes of the suit, because Mr. Boucicault had gone away, had neglected to forward the important papers promised, and had forgotten, as the Judge humorously observed, to deny the allegations of the plaintiff in his affidavit, it will be admitted that this sudden access of anxiety about the suit now is rather singular, and must be taken with a saltcellar at the elbow of the reader.

We know Boucicault better than he knows himself. We do not believe that the suit against him will be pressed for trial. We do not believe that he will go back to England to be a witness for Mrs. Scott Siddons. We do not believe that he will return to London in March. Our opinion is that, like Mary's lamb, he will "linger near" Wallack's new theatre and delightful New York all this season, and that San Francisco will see him again before he revisits England.

But a long life to him, anyhow and anywhere.

—At a recent performance of *Hazel Kirke* in Chicago Frank Weston assumed the part of Lord Travers, in place of Gustavus Lovick, who was indisposed. Mr. Weston's impersonation was an agreeable surprise to the captious Chicago critics.

—Lillian Whiting, of the *Boston Traveler*, has been selected to report dramatic happenings at the Globe and Park Theatres. We believe this to be an excellent selection.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

genius, and her public appearance will be watched with interest. Mr. Buckley, it is reported, will assume the leading roles with her.

BINGHAMPTON.
Academy of Music (A. D. Turner, manager): Helen Blythe company 2d and 3d in Pique and Divorce; business light.

ITHACA.
Wilgus Opera House (H. L. Wilgus, manager): J. H. Keane in Rip Van Winkle 4th to a fair house; Prof. Reynolds, the mesmerist 5th and 6th to small houses; Julia A. Hunt in Sydney Rosefield's new play, Florinel, to fair house.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): The Little Concert company billed for 4th did not appear, failing to make railroad connections. Frank Mordant, in Old Shipmates, gave an inferior performance 5th to a fair-sized audience.

OWEGO.
Academy of Music (W. B. Phelps, manager): Col. Robinson's Humpty Dumpty company 2d to large business; show fair. Bennett and Moulton's Juveniles in The Magic Slipper gave good satisfaction 5th to a light house. Miss Helen Blythe in Pique 6th to a good house.

OWEGO.
Wilson Hall (S. F. Fairchild, manager): Julia A. Hunt in Florinel 3d to a poor house. J. H. Keane played Rip Van Winkle 5th to a good house.

ROCHESTER.
Corinthian Academy of Music (Arthur Leitchford, manager): George Fawcett Leitchford's company in Little Emily and Brass 2d and 3d to large houses. Robinson's H. D. troupe 5th to fine business.

Grand Opera House (Jos. Gobay, manager): Minnie Estelle, supported by a company of genuine sticks, attempted to play Panchon 2d. The curtain was rung up before a good audience, but they gradually disappeared until empty benches reigned supreme. The ushers and attaches of the house outnumbered the audience 3d by a large majority. Ford's English Opera company presented Billee Taylor 4th, Patience 5th, The Musketeers 6th, The Mascotte (matinee) and Olive 7th.

Items: M. V. Wachtel, manager of Ford's company, was the recipient of a handsome watch and chain from the members of the troupe as a Christmas present.—J. B. Schoeffel, of Boston, has been in town for a few days, visiting his brother and friends. He left for the Hub 7th.—Manager J. K. Tillotson is here on a flying trip, and is out in a card repudiating the charge of issuing a fraudulent check in Albany. He claims the transaction to be perfectly legal.—Mlle. Rhea and company have been taking a rest here during the past week, they having canceled their dates at the Academy. They leave for Detroit 15th, where they open under their new manager, Arthur Chase, of Holyoke, Mass.

SYRACUSE.
Grand Opera House (P. H. Lehnen, manager): Ford's English Opera company presented Patience and Billee Taylor 2d and 3d to good business.

Items: Still the cry is, "Where can I get one of those CHRISTMAS MIRRORS?"—Mr. Peterson advanced agent for Daly's Fifth Avenue company was in town 5th.—J. B. Hopkins, formerly connected with The Mirror, is spending the winter in town.

TEBO.
Griswold Opera House (S. M. Hickey, manager): Our Gobblins had good attendance 2d, 3d and 4th, as did Maggie Mitchell 5th, 6th and 7th.

Rand's Opera House (Preston and Powers, managers): The Madison Square Hazel Kirke company appeared 2d to a very large audience.

UTICA.
Utica Opera House (Theo. L. Yates, manager): B. W. P. and W.'s Minstrels to a large house 2d. The Royal Hand Bell King and Glee Men of London to a large business 4th. Hyde and Behman's Comedy company in Muldoon's Picnic gave a capital entertainment to a large house 7th.

NORTH CAROLINA.

CHARLOTTE.
Charlotte Opera House (L. W. Sanders, manager): Frederick Warde and company in Merchants of Venice and Taming of the Shrew 4th to very poor house.

OHIO.

BELEFONTAINE.
Grand Opera House (Opera House Co., managers): Gosche-Hopper 100 Wives combination 4th to fair business. Harrisons in Photos 6th to large audience.

CANTON.
Opera House (Louis Schaefer, proprietor): Planter's Wife combination 4th to fair business.

CHILLICOTHE.
Clough's Opera House (Ed Kauffman, manager): Miner-Rooney Star combination 4th to a large house. Should they return they can look for a packed house.

Items: Nothing booked at the Masonic Opera House for the coming week.—Manager Klein promises us some fine attractions before the close of the season.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): The Melville Opera company will long be pleasantly remembered here for their delightful performances of Patience, Boccaccio and The Royal Middy during the week just past. Hitherto a stranger to Cleveland audiences, the fair Melville leaves us an established favorite, a distinction fairly won by her charming acting and exceptionally fine voice. Of the support Miss Lillie Post, Miss Elma Delaro, and Messrs. Chas. Duran, Max Freeman, Tom Casselli, Albert Henderson and Wallace Macreary deserve individual mention and no little praise. The aesthetic Patience made quite a hit, and was kept on most of the week to large attendance. Deacon Crankett 9th; Prof. Hermann 10th.

Academy of Music (John A. Ellsler, manager): The Swift and Sure combination pleased large gallery audiences last week. The Gosche-Hopper 100 Wives combination this week. Joe Murphy 16th, week.

Items: Lillian Cleves Foote has left The Farmer's Daughter company, and was in town last week.—Gen. Tom Thumb and wife witnessed Patience at the Opera House Wednesday evening.—The Melville Opera company sang Mercadante's mass at the Cathedral last Sunday.—Mr. Thomas Tibbitts, the popular doorkeeper of the Opera House, has left for parts unknown. There is said

to be a woman in the case.—J. B. Gough lectures at Case Hall 19th.—Manager Hanna has placed an electric light opposite his immense billboards on Superior street which are covered this week with the genial features of Deacon Crankett.—Miss Elma Delaro fell during the performance of Patience Monday night, but fortunately escaped with a sprained ankle, and was able to limp through the remainder of her part.—Miss Lillie Post is a handsome lady with a pleasant soprano voice, and made a decided hit as the Queen in The Royal Middy.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Baker and Farron played Chas and Lena five times 2d, 3d and 4th to crowded houses. The Miner-Rooney company had a big house 5th and a small one 6th. The specialties were good. Baird's Famous Minstrels opened to good business 7th. They have the house for the 9th.

Grand Opera House (Col. Theodore Morris, manager): 100 Wives did a fair business 2d and 3d. The Kellogg Concert company sang to the most brilliant audience of the season 6th. There was over \$1,400 in the house.

Items: M. D. Bennett, Comstock's clever doorkeeper, goes on the road with Gus Williams as press agent.—Willis Cobb is managing the Big Four combination, not B. W. P. and W.'s Minstrels as announced last week.—Pat Rooney and company were vaccinated 6th.

DAYTON.

Music Hall (Chas. D. Mead, manager): The Miner Rooney combination 2d to a good house. Only a Farmer's Daughter 3d to good house; the company gave satisfaction. Baker and Farron 3d to fair business. Mr. J. M. Kramer, of this city, has the offer to furnish these gentlemen with a new play by the 16th of April. Gosche Hopper company 7th in 100 Wives to a poor business.

Memorial Hall (J. H. Chapman, manager): Leavitt's Gigantean Minstrels 7th to large business.

Gebhart's Hall (L. H. Reist, manager): Prof. Carpenter 4th for a period of three weeks. So far the business has been good.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Mr. and Mrs. Henry Osborne came in a dilapidated condition financially, and gave a very poor rendition of an old standard drama called Kathleen's Dream. Mr. Hunt, the manager of the Opera House, had to get their baggage out of "soak" from the railroad company before they could appear at night.

PORTSMOUTH.

Opera House (John Wilhelm, proprietor): F. G. White's combination 6th and 7th and matinee in Risen From the Ashes. Joshua Whitcomb and Rip Van Winkle to light business.

Items: The sale of THE MIRROR here is larger than other dramatic paper. The professionals speak in glowing terms of the handsome holiday number.

SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Lillian Cleves in Only a Farmer's Daughter 2d to a large audience. De Wolf Hopper's 100 Wives combination 6th to fair business. Pat Rooney's Star combination 7th to a crowded house.

Items: Sam Harrison, business manager of Harrison's Photos, was in the city last Monday.—Manager Sam Waldman, of the Grand Opera House, was absent on business the past week.—Col. O. A. Cain, business manager of Coffin's New Crystal Hall, is visiting his brother in Akron, O.—Pierce and company could not supply the large demand for the CHRISTMAS MIRROR, although a large number of extras had been ordered. It was universally admired by all who were fortunate enough to get a copy.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Theodore Thomas and his superb orchestra appeared 2d to a crowded house. The Florences in Mighty Dollar and Ticket of Leave-Man drew large audiences 3d and 4th. Chas. W. Butler's Two Nights in Rome with Jefferey-Lewis as Antonia to fair business 6th and 7th.

Items: Mme. Rhea, the French actress, who was to have appeared here next week, has canceled.—Prof. H. H. Darby was presented with a purse containing one hundred dollars in gold by the Apollo Club last week.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Collier's Banker's Daughter Dec. 31 to small house. Steven's U. T. C. company 2d to the largest audience since the house was dedicated.

Item: THE CHRISTMAS MIRROR, though late at hand, gave universal satisfaction to its hundred subscribers, who are perfectly delighted, and say, "Well wishes and great success to THE MIRROR for '82."

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Henrietta Vaders' combination presented The Planter's Wife 5th to small audience.

Gem Theatre (M. J. Cain, proprietor): The Gem has been giving its patrons a most excellent bill, and has been well patronized the past week.

DANVILLE.

Opera House (Frank C. Angle, manager): Hyde and Behman's Star company gave a very pleasing and refined variety entertainment 4th to good business.

Item: E. M. Gotthold goes in advance of the Hyde and Behman Star company.

EASTON.

Opera House (W. M. Shultz, manager): Minnie Wallace brought out Joaquin Miller's new play of Oregon 2d to a sparse house. Haverly's Mastodon Minstrels drew a fair house 5th, despite a disagreeable storm. Booth in Hamlet filled the house at high prices 6th.

ERIE.

Park Opera House (Wm. J. Sell, manager): Charlotte Thompson, supported by a fair company, gave Jane Eyre at matinee and The Planter's Wife at evening performance 2d to large business. Aldrich and Parsloe in My Partner 3d to good business.

Item: Charlotte Thompson retired from the Planter's Wife combination 2d, her place being filled by Henrietta Vaders. Miss Thompson was presented with a handsome silver set by the members of the company.

HARRISBURG.

Opera House (H. J. Steel, manager): Haverly's New Mastodon Minstrels to a good house 2d. The Colonel to a fair house 3d. Janaschek as Mary Stuart to large business 4th. B. McAuley to a crowded house 7th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): J. M. Hill's All the Rage 2d to a good

house; performance good. Haverly's New Mastodon 3d to good business. Eric Bayley's Comedy company in The Colonel 5th to good business.

Item: Kit Clarke took charge of Haverly's company here on the 3d, and J. H. Mack, the old manager, went to Chicago at once to take charge of the Europeans. After the performance Mr. Mack was escorted to the depot by the company headed by the band, and was given a good send off.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Frank Mordant in Old Shipmates, 6th, to poor business.

PITTSBURG.

Library Hall (Fred. A. Parker, manager): The Boston Ideal Opera company closed their first full week's engagement in this city 7th, and it is gratifying to state that the venture proved a financial success. All the popular light operas were satisfactorily rendered.

Opera House (John A. Ellsler, manager): Oliver Doud Byron closed a good week's business 7th. Mr. Byron produced his two most successful dramas, Ten Thousand Miles Away and Across the Continent. At Oil City the company will be strengthened by the addition of John Carney, late of the Strategists company. M. B. Curtis opens for the week, 9th, followed 16th by the Hamilton-Lees party.

Williams' Academy (H. W. Williams, manager): Business large and entertainment good. The Rents Santley Novelty company opens for the week, 9th.

Museum (Harris and Kohl, managers): This house could not wish for better business; 8,000 people were admitted in one day last week.

Items: Dan Rice, the showman, is visiting his sister in this city. He has made arrangements to leave early in the spring with circus.—Bartley Campbell was in the city 6th. He was accompanied by Mary Mills.—Miss E. H. Ober, proprietress of the Boston Ideal Opera company, arrived last week from Boston. Her visit was purely upon business matters connected with her company.—Adelaide Phillips was seriously ill last week and unable to take her place with the Ideals. Her several parts were assumed by Lizzie Burton and Geraldine Ulmar.—The Gilford brothers, sensational acrobats, who were at the Academy last week, will appear with Barnum's Circus during the coming season. W. C. Connelly, Jr., the well known dramatic correspondent of this city, will be married 12th.—It is announced that Harris and Kohl have closed their Cleveland Museum.

POTTSVILLE.

Academy of Music (D. Mishner, manager): The Colonel 2d to a large audience; Uncle Dan's 6th to a good house.

READING.

Academy of Music (John S. Mishner, manager): Haverly's New Mastodon Minstrels Dec. 31 to crowded house; Cradle of Liberty Harper Association 2d; Colonel 6th and 7th to fair houses.

Grand Opera House (Geo. M. Miller, manager): Hill's All the Rage 4th to very good house; Hyde and Behman's 7th with Watson and Ellis to crowded houses; Gulick's Furnished Rooms 5th to good business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): B. McAuley as Uncle Dan's 2d to a large house both matinee and evening; Edwin Booth in Richelieu 7th to a \$1600 house.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): John E. Owens in Victims and Solon Shingle 3d to fair business. B. McAuley as Uncle Dan's 6th delighted a large audience.

SHEKANDOH.

Academy of Music (P. J. Ferguson, proprietor): Hill's All the Rage 5th; fine performance to good business. John E. Owens as Solon Shingle 6th to large audience.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Herne's English Comic Opera company, 7th, to a slim house.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Julia A. Hunt in Florinel 2d to a large house. Barney McAuley gave Uncle Dan's 3d.

Items: Manager Burgunder was presented with a handsome gold badge 2d by the attaches of the Music Hall under his control as a token of esteem. Sydney Rosenfeld was among the guests present.—George Led- er, of this city, has gone out in advance of the Florinel company. It is intimated that he has bought an interest.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Hyde and Behman's Specialty company 5th to a large audience.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Dr. Gustave Satter, assisted by Mrs. E. Humphrey Allan, in concert, 3d. The Boston Opera company in Betsy Baker 5th to fair business.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Barry and Fay's Muldoon's Picnic, 4th, to a packed house.

PROVIDENCE.

Opera House (George Hackett, manager): Rice's Surprise Party and Comique Opera company combined occupied the house three nights and Wednesday matinee, giving a wretchedly poor representation of Babes in the Wood, Cinderella At School and Patience. Business was deservedly light. The Wilbur Opera company finished the week, giving, in many ways, the best rendition of The Mascotte that has been here; but the company was unknown, and, as regards advertising, badly managed. Business, in consequence, was light. Such has been the case so far in the New England circuit, as I am informed by the gentlemanly treasurer of the company.

Low's Opera House (William H. Low, Jr., manager): This house was open two nights of last week, and crowded to its utmost capacity in honor of Edwin Booth. Theatre Comique (Hopkins and Morrow, managers): The regular company returns this week, assisted by the usual number of specialties. Business always good.

Item: Manager White brings to Music Hall 14th P. S. Gilmore's 22d Regiment Band, assisted by several well-known soloists. He has also another grand concert series on hand, to commence Feb. 3d.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Frederick Ward in Virginius 2d to moderate business. Genevieve Ward is billed for 11th in Forget-Me-Not.

CHARLESTON.

Owens' Academy of Music (John M. Barrow, manager): This house closed this week. **Item:** Manager Barrow is spending this week in Baltimore; will be back on 5th inst.

TENNESSEE.

CHATTANOOGA.

James' Hall (Stoops Brothers, managers): Frank Mayo 2d and 3d to good business.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): To inaugurate the new year we had something fresh. Mr. Jno. T. Raymond favoring us with Fresh, the American, first three nights of the week, commencing 2d; performance very good, audience pleased. On Thursday evening and balance of week he repeated his famous Col. Sellers. Business was very good considering counter-attractions and inclement weather.

Greenlaw Opera House: The Kellogg Concert company had a \$1,000 house 2d. Prof. Emile Levy of this city was local agent. **Items:** Business Manager Frank Gray of Leubrie's was presented with a gold headed cane New Year's Eve by the stage hands. M. B. Curtis made the presentation speech. Mr. Gray replied in a few well chosen remarks.—Mlle. Rhea, who was booked to appear 12th, 13th and 14th, has canceled.—Lizzie Keller left for St. Louis on 4th to rehearse for benefit to be tendered her before departing for New York.—Marcus R. Mayer is in town.—John T. Raymond ejected a stage hand from the stage during performance for using insulting language to one of the ladies of his troupe.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Joe Murphy in Kerry Gow 7th.

Items: James F. Joyce, representing Joe Murphy, and Mr. S. H. Timons, of the Timons Concert company, were in the city this week.—Several hundred copies of THE CHRISTMAS MIRROR have been ordered this week, the supply being exhausted here.

NASHVILLE.

Grand Opera House (Milsom, Brooks and Dickson, managers): Clara Louise Kellogg's Concert company appeared 3d to a fine audience. This was her first appearance in Nashville, and the receipts were \$1,200.

Masonic Theatre (J. O. Milsom, manager): Gus Williams had a fairly successful engagement 2d and 3d. Bartley Campbell's Galley Slave 5th, 6th and 7th and matinee to good houses.

TEXAS.

BRENNHAM.

Grand Opera House (A. Meyer, manager): Mabel Horton and company played Flirtations 3d, and Enoch Arden 4th to good houses.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Dec. 29, 30 and 31, Fay Templeton in Olivette, The Mascotte and Billee Taylor.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Boston Museum company in Patience 2d to a tremendous house. The Two Orphans are looked for 18th.

Item: The lessees of the Howard Opera House are receiving sealed proposals for the lease of their house for one year, dating from March 1.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George A. Smith, manager): Pauline Markham in Two Orphans 5th to good business.

DANVILLE.

Opera House (Catlin and Ficklin, managers): Claire Scott combination in Lucretia Borgia and Lady of Lyons 5th and 6th to very poor business. The company is quite thin with the exception of Miss Scott, who is very massive.

Items: It is rumored that Frank Pilling has left the Claire Scott company. During the performance of the Lady of Lyons, Friday night, two young men commenced speaking of the personal charms of Miss Scott, so loud that Miss S. commenced to cry, whereupon Claude Melnotte (S. K. Coburn) stepped to the footlights and said, pointing at the parties: "If those two young men are not put out at once I will get down there and throw them out." Police officers immediately ejected them from the house. It was fully five minutes before the play was resumed on account of the deafening applause.

PETERSBURG.

Academy of Music (John B. Ege, manager): Haverly's Opera company 4th in Patience to large and enthusiastic audience.

RICHMOND.

Theatre (W. T. Powell, manager): Haverly's Grand Opera Comique company in Patience, 2d and 3d, to large houses. The Vokes', 4th, 5th, 6th and matinee 7th, to fair business. There was no performance Saturday evening owing to the sudden illness of Victoria Vokes.

Opera House (A. B. Duesberry, manager): Business good; Millie La Font, Mamie Wallace and Lizzie Aldine are the new attractions for this week.

Items: Charles Burton, manager of Burton's Burlesque and Novelty company, is in the city, making arrangements for a Southern tour.—The Vokeses are detained, owing to the illness of Victoria Vokes, who is unable to travel.

WISCONSIN.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Charles Bishop celebrated his 500th performance of the Widow Iet, and gave every lady attending a satin programme. Milton Nobles 2d, 3d and 4th; afternoon, Phoenix; evening, Interviews, to fair business. Nat Goodwin in The Member for Slocum 5th to 7th, to good houses.

Academy of Music (Henry Deakin, manager): Deakin's Lilliputian Comic Opera company opened week of 2d to good house, but lighter remainder of week.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Kraemer's Star Specialty company gave a good variety farewell 6th to a light house.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Hermann to standing room only 2d. Frank Frayne in Mardo 4th to a fair house.

LONDON.

Grand Opera House (C. J. Whitney, manager): Professor Hermann and company 3d and 4th to fair business.

OTTAWA.

Grand Opera House (John Ferguson, man-

ager): Kraemer's Specialty and Burlesque company played 5th to good business. The entertainment might be classed good if the nonsensical legshow burlesque, The Amours of a Prince, was eliminated from the programme.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Fifth Avenue combination in The Two Orphans 2d to 4th to good houses. Hermann and company 5th to 7th to big business.

Royal Opera House (J. C. Conner, manager): For week of 2d Amy Lee Opera company in The Two Medallions to well filled houses.

Press Praises.

Our esteemed contemporaries are lavish in saying kind things of the CHRISTMAS MIRROR. From the hundreds of comments, which we have not space to print in full, the following extracts have been selected at random, to show our readers how the number was received by THE MIRROR's newspaper friends:

[Pittsburg Index-Appeal]

The make-up of the CHRISTMAS MIRROR is charming and artistic, while the reading matter is purely original and from the pens of professionals and journalists. It is also accompanied by a fine lithographic portrait of Margaret Mather, J. M. Hill's new tragic star. THE MIRROR is on sale at Paugh's news-rooms.

[Atlanta Daily Post-Appeal]

The Christmas number of THE NEW YORK MIRROR, the organ of the profession, is the handsomest of the many handsome special issues of that most interesting journal. Its contents are varied and more than usually interesting, there being contributions from many well-known stars, who probably through this medium only come before the public in print.

[Oswego Times.]

The Christmas number of the NEW YORK MIRROR is accompanied by a handsome colored supplement. THE MIRROR is probably the best paper published in the country devoted to the stage, and is an authority on all matters pertaining to the drama.

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Wallack's Theatre.

W. STORY OF THE HOUSE AT THE CORNER OF THIRTEENTH STREET AND BROADWAY.— TWENTY YEARS OF PLAYS AND ACTORS.

The regular season of 1873-74 was begun October 1st with *Pygmalion and Galatea*, in which George Boniface and Katherine Rogers enacted the principal parts. Miss Rogers then appeared for the first time in New York. On November 11 A. E. Sothorn began a long, brilliant, and profitable engagement, which lasted until May 31. On June 3 Dion Boucicault's play of *Mora* was acted to open the Summer season. The cast of parts contained the names of Katherine Rogers, Mary Wells, Joseph Wheelock, Milnes Levick, Effie Germon, and Mr. Parloe. *Mora* kept the stage throughout the month of June. On July 1 Mr. Boucicault himself appeared in his play of *Mimi*, founded on Burger's *La Vie Bohemienne*.

On August 28 Mr. Boucicault appeared as Sir Charles Coldstream in *Used Up*, and as Kerry in his own play of that name.

The Colleen Bawn was announced for production on September 8, 1873, with Mr. Boucicault and Miss Rogers in the cast. The announcement was not, however, fulfilled; Mr. Boucicault was suddenly taken ill, and Miss Rogers did not appear. The play nevertheless was given with Shiel Barry as Miles, Kate Fox as Eily, McKee Rankin as Danny Mann, and Mme. Pouisi as Mrs. Cregan.

The regular season of 1873-74 saw the names of Rose Coghlan, Harry Beckett, Dora Goldthwaite, Kate Bartlett, and Edward Arnot added to the company. On September 30 Mr. Sothorn began a short season of four weeks, appearing in two new characters.

Lester Wallack followed Mr. Sothorn, and kept the stage for thirty-one weeks. He revived many plays, one of which was *Money*. This revival was signalized by the restoration of the Club Room scene. *Money* had an uninterrupted run of seven weeks. On June 1 Bartley Campbell's play of *Fate* was brought forward with Carlotta Leclercq as the heroine. This production was the beginning of the Summer season. Miss Leclercq was followed by J. L. Toole. A banquet was given to Mr. Toole by the Lotos Club upon his arrival in this country. The club house was then on Irving Place. Whitelaw Reid was in the chair. Joseph Jefferson made a speech—an uncommon thing for him to do—and William Winter read a poem.

The comedian was seen in a round of characters which displayed his power for broad, rich, and kindly humor; the large heart under the rough exterior, and the heroism of the lower-middle class of the English people, or, more strictly speaking, of the people of London. During this engagement Mr. Toole sprained his ankle, and Dan Bryant appeared, for one night only in *The Irish Emigrant*. This was Dan Bryant's last appearance on Mr. Wallack's stage. At the commencement of the regular season of 1874-75 H. J. Montague and Ada Dyas were added to the company. Mr. Montague came forward in the opening play of this theatrical year, H. T. Byron's *Partners for Life*. Ada Dyas was first seen on this stage as *Marguerite* in *The Romance of a Poor Young Man*. The *Shaughraun* was acted for the first time on November 14. This piece was kept upon the stage until March 31. The cast of characters on that occasion was as follows:

Captain Molineux.....H. J. Montague
Robert Ffolliott.....J. B. Polk
Father Dolan.....John Gilbert
Corry Kinchela.....Edward Arnot
Harvey Duff.....Harry Beckett
Conn, the Shaughraun.....Dion Boucicault
Sergeant Jones.....W. J. Leonard
Bridget Madigan.....E. M. Holland
Sullivan.....C. E. Edwin
Arte O'Neale.....Jeffreys Lewis
Claire Ffolliott.....Ada Dyas
Moye.....John Burke
Bridget Madigan.....John Burke
Mrs. O'Kellie.....Mme. Pouisi

The Summer season was occupied by Harrigan and Hart, and Julia Mathews and her comic opera company. The former emerged on May 31 in a piece called *The Donovans*, and the latter August 18. The *Overland Route*, with Mr. Montague as the hero, was the first play produced in the regular season of 1875-76. There were but four new plays brought forward during this theatrical year. The most noteworthy of the revivals was the play of *Caste*, with George Honey in the character of Eccles, and H. J. Montague as George D'Alroy. When the piece was first produced in London Mr. Honey and Mr. Montague were the original interpreters of these parts.

The entire Summer season was occupied by Mr. and Mrs. W. J. Florence in giving representations of *The Mighty Dollar*. It was just fourteen years since these actors had been before upon this stage. There were four new plays brought to light during the regular season of 1876-77. On April 26 Mr. Wallack revived *London Assurance*, and acted the part of Dazzle himself. On June 7 Ada Dyas took a benefit, on which occasion the following actors were seen upon this stage: Fanny Davenport, Jeffreys Lewis, H. J. Montague, George Rignold, Marie Wainwright, John Gilbert, Mrs. G. H. Gilbert, Effie Germon and Fred. B. Ward. On June 11 a combination including Miss Lettie Allen, Cyril Searle, Thomas Whiffin, Walter Eyttinge and Joseph Wheelock brought out during the months of June and July three pieces. On August 18 Lydia Thompson began once again to display herself and her troupe from this stage, and continued to do so until the end of September.

The first piece put upon these boards during the regular season of 1877-78 was a play entitled *Marriage*, by Dion Boucicault.

The failure of this piece was a deep disappointment to its author. He confidently expected this play to be as great a success as *London Assurance*. *Marriage* contains some of Mr. Boucicault's most polished writing. The play is supposed to have grown out of a suggestion made by Augustin Daly to the author, to write a piece that could be called *The Bridal Tour*, in which the follies and absurdities connected with the marriage preparations and ceremonies should be set forth. *Marriage* was afterwards acted in London, but it was received with no better success.

On January 25 *School* was revived with Lester, H. J. Montague, John Gilbert, Harry Beckett, E. M. Holland, Effie Germon and Stella Boniface in the cast, and on March 28 *London Assurance* was brought forward with Rose Coghlan, Lester Wallack, H. J. Montague, John Brougham, Harry Beckett and W. R. Floyd among the artists by whom it was represented. Besides *Marriage* there were three other pieces produced this season; *Diplomacy* was the last, and best of these ventures. It was an immediate success. The play is an adaptation of Sardou's *Dora*. The first performance was given on April 1, and the last one on June 15. The cast of parts was as follows:

Henry Beauclerc.....Lester Wallack
Capt. Julian Beauclerc.....H. J. Montague
Count Orloff.....Frederick Robinson
Algite Fairfax.....W. R. Floyd
Baron Stein.....W. J. Leonard
Markham.....W. J. Leonard
Craven.....W. A. Eyttinge
Sheppard.....C. E. Edwin
Countess Ziska.....Rose Coghlan
Dora.....Maudie Granger
Marquise de St. Zaver.....Mme. Pouisi
Lady Fairfax.....Sara Stevens
Mion.....Pearl Eyttinge

The theatre was closed during the Summer of 1878. C. F. Coghlan and Charles Barron were members of the company in the season of 1878-79, which was commenced on September 10, with Dion Boucicault's adaptation of *Clarissa Harlowe*. The piece was a failure. On the 21st of the same month *The School for Scandal* was revived with John Brougham as Sir Oliver Surface, Charles F. Coghlan as Charles Surface, and Charles Barron as Joseph Surface. On December 5 a performance was given to celebrate the 50th anniversary of the first appearance of John Gilbert upon the stage. The programme consisted of an act of *Almost a Life*, *Kerry*, *The Morning Call*, the scene scene from *The School for Scandal*, the third act of *The Danicheffs* and the Chinese Question.

On March 10 a version of *Les Paties der Mouches*, by Palgrave Simpson, was given under the title of *A Scrap of Paper*. The *Snow Ball*, by Sydney Grundy, was acted first on April 28, with Charles F. Coghlan and Rose Coghlan in the cast, and on the same evening Katherine Rogers and Charles F. Coghlan appeared in the farce of *Delicate Ground*. Ada Cavendish and John T. Raymond divided the Summer season between them. Miss Cavendish began an engagement on May 19. She first appeared as *Rosalind* in *As You Like It*, next as *Julia* in *The Hunchback*, and afterwards as *Miss Gwilt* in *Wilkie Collins*'s play of that name. John T. Raymond came forward August 18 in George Rowe's adaptation of Irving's tale, *Wolfert's Roost*.

The regular season of 1879-80 was inaugurated October 4. Five new plays were brought out during this season. Albert E. Lancaster, a journalist, was the author of one, *Estelle*, and George Hoey, son of Mrs. Hoey, a favorite of olden days in this house, was the translator and adapter of another—*A Child of the State*. The Summer season introduced F. S. Chanfrau to this stage. He appeared in *Kit*. On August 5 the Conquest Party made their first appearance in a pantomime called *Grim Goblin*.

The regular season of 1880-81 was opened with *As You Like It*, presenting Osmond Tearle, William Elton, and Henry M. Pitt for the first time to a New York audience. The Governor was produced October 19, and *Forget-Me-Not* December 18. Rose Coghlan made a hit in *Forget-Me-Not* in the character of Stephanie. On January 13 this piece was removed from the stage notwithstanding its prodigious success, because of legal difficulties with Genevieve Ward, who claimed the right to represent the play in this country. Her claim has since been sustained by the courts. On February 5 *Where's the Cat* was brought out; on the 23d of the same month Upper Crust received its first representation, and on April 12 *The World* was produced, and on July 2 it was withdrawn.

It has been thought expedient in compiling this article to run rapidly over the history of Wallack's Theatre for the past twenty years, to seize upon the prominent events and place them in a brief manner before the readers. Both J. W. Wallack, and his son Lester, have maintained, in all their dealings with the public, a high standard of excellence. Their stock companies have invariably been composed of the very best artists that could be gathered together; and the plays have emanated from some of the brightest minds in literature. The record presents an example that is honorable alike to the community as well as to the noble principal and industrious energy of the managers.

The arrangements for the Summer seasons have usually been made by Theodore Moss, who assumed the responsibility of management during those periods. Many of the bright lights that have flashed from Wallack's stage were first seen under this management. They afterwards joined the regular company, and to these preliminary en-

gagements, accordingly, are to be attributed the strong casts of plays that have made Wallack's Theatre so popular. Mr. Moss has been the treasurer of the present Wallack's Theatre ever since it was first opened. He was also connected with Wallack's Theatre on Broadway, near Broome street. A word of mention should be made of Lawrence Barden, the front doorkeeper. "Larry," as he is familiarly called, was employed in the same capacity at the National Theatre when it was under the management of the late J. W. Wallack, and he has been with him ever since. He will probably occupy the same position in the new house.

THE PLAYS OF TWENTY YEARS.

The following is a list of all the plays that have been produced at Wallack's Theatre from September 25, 1861, when the house was first opened, to the present time. The list also contains the authors' names—when they could be ascertained—and the dates of the first production of the plays. There are three hundred and twenty-seven titles in this list. There is no repetition of titles; but where any play has been under a new name it has been recorded. Many of these plays were presented for the first time in America; some of them were absolutely new. The most successful (financially) pieces were the following:

The School for Scandal, Rosedale, The Shaughraun, She Stoops to Conquer, Ours, The Veteran, London Assurance, School, Money, Pauline, The Captain of the Watch, Woodcock's Little Game, David Garrick—with Sothorn, The Romance of a Poor Young Man, Central Park, The Road to Ruin, How She Loves Him, and Forget-Me-Not. Of all authors whose names are found upon this list Dion Boucicault was the most prolific. He appears as the author or adapter of twenty-four plays. Tom Taylor's name is attached to eighteen, John Brougham's to thirteen, Thomas Morton's to nine, T. W. Robertson's and J. B. Buckstone's to eight each, J. R. Planche's to five, and Sheridan Knowles', Douglas Jerrold's and Charles Dance's each to four each. Mrs. Centlivre, Mrs. Cowley and Mrs. Inchbold also appear upon the list, together with R. B. Sheridan, Oliver Goldsmith, John Oxenford, Charles Reade, Bulwer, Lester Wallack, Mark Lemon, John Pool and Mrs. Charles Kemble. Messrs. Boucicault and Byron were joint authors in one instance and Garrick and Coleman in another.

1861.

Sept. 25—*The New President*. Tom Taylor.
Oct. 15—*The King of the Mountains*. Tom Taylor.
Nov. 21—*The Magic Marriage*. Charles Gayler.
" 21—*The Scape Goat*. John Poole.
Dec. 5—*He's Not A Miss*. Charles Dance.
" 19—*Up at the Hills*. Tom Taylor.
" 23—*You Can't Marry Your Grandmother*. Haines Bayley.
" 25—*Tom Noddy's Secret*. Buckson.
" 30—*She Stoops to Conquer*. Goldsmith.
" 31—*Playing With Fire*. Brougham.

1862.

Jan. 1—*The School for Scandal*. Sheridan.
" 6—*London Assurance*. Boucicault.
" 7—*Love for Love*. Congreve.
" 8—*The Road to Ruin*. Holcroft.
" 21—*A Cure for the Heartache*. Morton.
" 22—*A Bold Stroke for a Husband*. Mrs. Cowley.
" 23—*The Honeymoon*. Tobin.
Feb. 4—*The Poor Gentleman*. Colman.
" 5—*Town and Country*. Morton.
" 6—*Speed the Plough*. Morton.
" 12—*The Irish Heiress*. Boucicault.
" 13—*The Wonder*. Mrs. Centlivre.
" 24—*Wild Oats*. O'Keefe.
" 26—*The Belle's Stratagem*. Mrs. Cowley.
March 17—*The Love Chase*. Knowles.
" 20—*The Way to Get Married*. Morton.
" 24—*The Heir-at-Law*. Coleman.
" 27—*The Jealous Wife*. Coleman.
" 31—*Old Heads and Young Hearts*. Boucicault.

April 2—*The Rivals*. Sheridan.
" 7—*Secrets Worth Knowing*. Morton.
" 14—*Love and Money*. Boucicault.
" 21—*The Lady of Lyons*. Bulwer.
" 28—*Everyone Has His Fault*. Mrs. Inchbold.

May 6—*Love in a Maze*. Boucicault.
" 15—*Money*. Bulwer.
" 19—*Romance of a Poor Young Man*. Adapted from the French by F. Edwards and L. Wallack.

" 22—*The Soldier's Daughter*. Cherry.
" 24—*John Bull*. Colman.
" 26—*Everybody's Friend*. Sterling Coyne.
" 31—*Time Works Wonders*. Douglas Jewold.

June 4—*Wives as they Were*. Mrs. Inchbold.
" 7—*Fast Men of the Olden Time*. Adapted by Lester Wallack.
" 9—*The Little Treasure*. Adapted from the French.
" 9—*Rural Felicity*. Buckstone.

" 10—*The Lady of Lyons* (burlesque). H. T. Byron.
" 10—*Handy Andy*. Adapted by W. R. Floyd.
" 10—*The Yankee Housekeeper*.
" 16—*The Returned Volunteer*.
" 18—*The Irish Lyon*. J. B. Buckstone.
" 18—*The Young Actress*.
" 19—*The Irish Mormon*.
" 19—*Working the Oracle*.
" 20—*Temptation*.
" 20—*Mischiefous Annie*.
" 21—*Ireland as it Was*.
" 23—*Thrice Married*.
" 23—*The Happy Man*.
" 24—*The Omnibus*.
" 25—*My Two Fathers*.
" 30—*The Irishman in Naples*.
" 30—*A Lesson for Husbands*.
" 30—*Orange Blossoms*.

July 1—*Irish Assurance* and *Yankee Modesty*.
" 4—*The Irish Hussar*.
" 4—*Lord Flanagan*.
" 7—*Dumby and Son*. Brougham.
" 15—*Paris and Back for \$5*.
" 18—*Fra Diavolo* (burlesque).
" 18—*The Irish Emigrant*. Brougham.
" 20—*Yankee Courtship*.
" 21—*Barney the Baron*.

[To be Continued.]

THOMAS MCWATERS.

The Musical Mirror.

The concert of the Symphony Society was marked by the same excellencies and the same defects that characterize all the work of Dr. Damrosch. An intellectual musician beyond a doubt, but by no means a practical man. His conducting is nervous and fidgety. He, for the most part, knows what he would be at, but somehow fails to achieve it.

* *

The Sunday concert at the Metropolitan Casino was very good. Sig. Montegriffo quite redeemed himself by his manly full-blooded singing of Verdi's aria "Questa o quella," and gave a very pleasing rendering of Balfe's ballad, "Then you'll remember me," in which the English pronunciation was extremely good. Mlle. Zeiss reinforced her triumph of the Sunday before, by singing the great aria, "L'Elisir d'Amore prendi per me," in splendid style, and also the Brindisi from *Lucrezia Borgia*, which she has apparently made her own. Mme. Cora de Wilborst sang very well, but showed a voice sadly worn; and Anna Berger played the cornet solo brilliantly. The orchestral department was admirably arranged and conducted by Mr. Widmer, who has devoted great care and undefatigable attention to the judicious choice and perfect execution of the various pieces presented to the public.

* *

Olivette by the Comley-Barton company, with Catherine Lewis as the star, is doing remarkably well at the Fifth Avenue Theatre. Fredrick Leslie showed us what a really clever artist can make out of a part in which all others have failed. His Duc d'Ifs was as good in its way as Sothorn's Dundreary, and kept the audience in a roar. John Howson was excruciatingly funny in the part of Merrimac, and the new gags are all witty. The tenor is pretty fair, but he is no actor, and has a throaty voice, nevertheless he will pass. Miss Jansen is at her best as the Countess, but a very decided tendency to sing flat marred her performance. The band was rough and uncertain; either the opera had not been sufficiently rehearsed, or else the conductor has no control of his men. Mr. Cellier is, of course, a first-rate musician, and a very pretty composer, but we potentially doubt that he has the magnetism or will, or what not, that goes to make a good conductor, and without which all merely artistic merits are as naught.

* *

Patience at the Standard loses none of its attractiveness. Although Miss Roche's illness has deprived the piece of one of its main features, still enough remains to draw and please full houses every night. Of course D'Oyly Carte's astute management in bringing the prototype of Bunthorne over as a side-show to Patience will give the latter a boost that will keep it spinning for "uncounted ages yet to come." The next thing will be to get the aesthetic prophet on the stage as Bunthorne! That would be a boom.

* *

The Chorus Society under Theodore Thomas advertises a splendid programme. We trust to hear it splendidly carried out. The Choral symphony is of itself a great undertaking, but we believe the resources of the society are equal to the strain.—Tony Pastor intends to give a season of Comic Opera Condensed at his Fourteenth Street Theatre. Patience will be the first on the list and will be done in good style, although foreshortened somewhat.

THOMAS KEAN,

City Editor of the Buffalo Courier, gives his opinion of J. M. Hill's new Star.

MARGARET MATHER.

MANAGER J. M. HILL'S PROTEGE—A LADY ENDOWED WITH WONDERFUL DRAMATIC GIFTS—AN EXHIBITION OF HER POWERS IN THIS CITY YESTERDAY.

We had the pleasure yesterday afternoon of witnessing such an exhibition of dramatic power as has rarely been vouchsafed to us in our many years acquaintance with the stage; and, indeed, with all the circumstances are taken into account, we must regard it as without a parallel. We have heard not a little about Miss Margaret Mather, the young tragedienne, and had been led by the encomiums of the critics who had been favored with an opportunity of seeing and hearing her in some of her favorite scenes, to look forward to her debut as an event of unusual theatrical importance. It was a well-known fact that Manager J. M. Hill has entered into a contract with her for a period of six years; and that for some time past she has had the benefits of the best tuition which Mr. Hill could obtain for her, and that the metropolis could supply. It was still further known that she would make her debut at McVicker's Theatre in Chicago on the 28th of August next, when we were pretty sure to have a star of rare brilliancy added to the galaxy which for some years past has made radiant the American stage. Our confidence in the discrimination, foresight and cool courage of Manager Hill; our regard for the opinions of gentlemen of the press whose critical acumen is not to be questioned; the enthusiastic admiration of a number of the veterans of the boards who had attended some of the private exhibitions arranged by Manager Hill, had irresistibly forced upon us the conviction that Miss Mather must be a young lady of extraordinary dramatic endowments; but we were unable to form any adequate estimate of her status, her limitations, or the quality of her art; and had utterly failed to picture her to ourselves for what she really is—a young lady of marvellous genius. Miss Mather came to Buffalo on Tuesday,

by request of her manager, and yesterday afternoon the representatives of the Buffalo and Rochester newspapers, with a few other invited guests, were privileged to make the acquaintance of the young actors in one of the private parlors of the Tift House. Aside from the Buffalo journalists, there were present Messrs. Henry L. and John H. Meech of the Academy of Music; Mr. A. Leitchford, lessee of Corinthian Hall, Rochester; Mr. J. A. Hoekstra, of the Rochester Herald; Mr. I. D. Marshall, of the Rochester Union and Advertiser; Mr. Angevine, of the Rochester Express; and Mr. Harry Eyttinge, Mr. E. J. Buckley, and one or two other members of the Deacon Crankett company.

The parlor was supplied with no stage accessories; a dressing case answered the purposes of a screen with reference to entrances and exits; and a large easy chair near by added something to the conveniences supposed to be indispensable. The first scenes were to be from *Romeo and Juliet*, and Mr. Buckley had taken his seat for the purpose of reading *Romeo's* lines, and still later those of *Friar Laurence*, which he did with admirable taste.

About half past two o'clock Miss Mather made her entrance in a graceful and modest way, and was warmly received. She stood five feet two in her shoes—a not imposing height for a tragedienne—and showed a refined, clear-cut and intelligent face, a pair of large bright brown eyes, and a shapely figure. She was attired in a plain dress of dark blue material, but exhibited no ornament of any kind, not even a flower or a ribbon. She might have thrown off her wraps after a walk or a little shopping tour a moment before, so unpretentious was her attire; and she neither awed nor dazzled those who had just given her welcome. A timid smile and a slight inclination of the well-shaped head as she entered, acknowledged the hearty reception given her, and she proceeded to her work. The famous "balcony scene" first received attention, and was carried through in admirable style. Of course there was no stage perspective, no costuming, no lover, no illusion of any kind to aid the artist; the ordeal was a trying one in all respects, but after her first two or three lines she became oblivious to her surroundings, and threw into her part as much feeling as if she were behind the footlights and before an audience of thousands. Her reading of the scene was well-nigh faultless, and the same must be said of her action and "business," all of which was singularly appropriate and effective. The sentiment of the scene was interpreted in an exquisite way and with a fullness, freedom and subtlety of expression absolutely wonderful in a lady so new to the stage. A charming sincerity and womanliness characterized her all through the difficult scene; her words were freighted with the eloquent love of Juliet's heart, and her closing words—

Good night, good night; parting is such sweet sorrow.

That I shall say good night, till it be morrow—

was followed quickly by an enthusiastic round of applause, which must have pleased the young actress exceedingly. In this scene Miss Mather, by many fresh and delightful readings, and dainty bits of business which had not been drifted to her on the tide of the traditions, indicated pretty clearly to her audience that she had her own estimate of the character of Juliet and intended to act out her own conception; but she gave no hint of the tragic force and fire with which still later she was to carry her audience to the highest pitch of enthusiasm. We had made the acquaintance of a young lady who, with delightfully modulated voice and tenderest feeling could bewitch the heart with the story of Juliet's love; but how would she portray Juliet's sorrow, how depict the terrors which torture her on her way to the tomb? These were the problems to be solved and vital problems they are. Miss Mather proved equal to their solution, and her portion scene was grand beyond description. The pen feebly and falteringly moves when it comes to deal with this scene, so wonderfully fine and artistic was it in its elaboration, so wild and weird in its culmination. It was such a stormy play of the passions as we had never witnessed in the scene before—the terrible picture of a life scorched and blasted by lurid fires and fateful lightning bolts, and only kept alive by a terror which would not let it die. The actress had ceased to be; it was Juliet, to whose eyes imagination pictured as fearful realities all the horrors of the vault to which she had been consigned; and to follow her through all the intricacies of the scene, that the reader might see it with our eyes and be thrilled as the men present were thrilled, would require more time and space than we can possibly give the subject this morning. The scene preceding it, that with *Friar Laurence*, was equally brilliant and terrible, and the two scenes coming so closely upon each other taxed the strength of the actress, it would almost seem, to the utmost; but there was a reserve force back of all this, and her most terrible climaxes were reached without any sign of exhaustion. The "curse" from *Leah* was given with a force which has never been surpassed, but we cannot assume to enter upon any analysis of this or any other of her scenes this morning. We saw enough of the young actress to learn that her dramatic genius is something marvellous, and her electrical forces absolutely phenomenal and unapproached since the days of Rachel.

—Com.

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